

DESCRIPTION  
OF THE COLLECTION OF  
ANCIENT MARBLES  
IN  
THE BRITISH MUSEUM;  
WITH ENGRAVINGS.

PART V.



*H. Corbould del.*

*H. Moses sculp.*

LONDON:

PRINTED BY W. NICOL, CLEVELAND-ROW;  
AND SOLD AT THE BRITISH MUSEUM; BY G. AND W. NICOL, PALL-MALL;  
J. MURRAY, ALBEMARLE STREET; LONGMAN, HURST, REES, ORME,  
AND CO. PATERNOSTER ROW; PAYNE AND FOSS, PALL-MALL;  
J. AND A. ARCH, CORNHILL; AND HARDING, LEPARD,  
AND CO. PALL-MALL EAST.

1826.

*London, Published July 1826, by the R<sup>d</sup> Hon. the Trustees of the British Museum.*



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1820



[THE vignette in the title page represents a front cut from a sepulchral urn, bearing the following inscription :

DIS . MANIBVS . SERVIVS . CORNELIVS  
DIADVMEVVS . CORNELIAE . SERVA  
NDAE . CONIV . SVAE . CARIS . VIX . ANN . LX  
ET . CORNELIAE . ONESIME . VERNE . SVA  
VIX . ANN . VIIII . MEN . V . DIE . XXVIII.

From this we perceive that the urn was dedicated by Servius Diadumenus to the memory of his dearest wife, Cornelia Servanda, who lived 60 years ; and of Cornelia Onesima, a slave, born under his own roof, who lived nine years, five months, and twenty-eight days. Above the inscription is a bas-relief, representing the young slave naked to the waist, with an armlet upon the right arm, reclining asleep or dead upon a couch, the front of which is inscribed with her name COR.ONESIME. Before it is a small round tripod table, furnished with three small vessels, from which a bird seems to have pilfered a piece of fruit or cake. This is perhaps the feast prepared for the ghost of the deceased ; the "*cæna feralis*," which formed a part of the Roman funeral ceremony, and which is a frequent subject of these decorations upon sepulchral urns. At either end of the couch is a bust, intended perhaps for the portraits of Diadumenus and his wife ; but that nearer the feet of the recumbent slave is in so unfinished a state, that it is not easy to decide whether it might have been male or female. The whole is of inferior workmanship, and though the objects are grouped with that due regard to symmetry, and that preservation of a perfect equilibrium, which requires that each part should be balanced by a corresponding one, and which almost invariably characterises these sepulchral urns ; yet it is devoid of that elegance of design for which



they are generally remarkable, even when the execution is bad, and which proves that they were imitated from more perfect pieces, or at least formed from the designs of artists of superior excellence. Though the inscription is complete as it stands, it was originally somewhat longer, as one line at the bottom has evidently been erased.

DIS MANIBVS, its abbreviations, or its initials, most frequently form the commencement of these monumental inscriptions; but whether the beings to whom by these words these sepulchres were dedicated were gods who presided over the world of departed spirits, or whether they were the spirits of the departed themselves, the learned world do not seem exactly to have determined.

This front was in the Towneley Collection; it was found in the Villa Pellucchi, near the Pincian gate of Rome.

Height,  $18\frac{1}{2}$  inches; width,  $18\frac{1}{2}$  inches.]



## SEPULCHRAL MONUMENTS.

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### PLATE I. Fig. 1.

[THE front of this sepulchral urn is decorated with a bas-relief, representing a funeral feast (*cæna feralis*); an elderly man reclines upon a couch, before which is a small round tripod table, furnished with provisions; he holds in his left hand a small cup, and with his right presents what has the resemblance of a fillet or girdle to an attendant, who appears of diminutive dimensions, probably one of those youths whom the wealthier Romans were accustomed to select for their beauty, and appoint to situations about their persons.

The front of the lid is decorated in the centre with a wreath, alluding to the garlands of flowers with which the tombs were frequently hung, or to the wreaths with which the deceased were occasionally crowned. The bands of the wreath terminate at each end with an ivy leaf, which occupies the corners or horns of the tomb, and which, as the parent plant was sacred to Bacchus, may intimate that the deceased was initiated in the celebrated mysteries of that deity. This compliment of crowning the deceased, which originally was paid only to those who had in their lives attained the honour of a crown, was shortly afterwards extended to those who had well conducted themselves, and might be generally deemed worthy. Affection, friendship, or flattery subsequently supplied the defi-



ciencies of the deceased, and the custom became almost universal. On one side of the urn is a vase, which is frequently, but not quite correctly, called a *præfericulum*; on the other, a patera. They are indicative of the libations which were frequently made upon the tombs by the friends of the deceased.

This urn is in an unfinished state; it consists of one solid piece of marble, the lid not detached, nor any excavation yet made for the reception of the ashes. The bas-relief also is unfinished, and as it is without inscription it had perhaps never passed from the hands of the maker, by whom it may have been prepared for sale, (as is frequently the case at the present day,) to any person who may have wished to commemorate a friend or relation, to whom the design might be deemed applicable.

This urn was presented to the British Museum in 1817, by W. A. Mackinnon, Esq.

Height of urn, 15 inches; width, 13 inches; lid, 5 inches.]

### PLATE I. Fig. 2.

[THIS sepulchral urn of marble was dedicated by Flavia Dada, and by Fortunatus, a freedman of the Emperor, to the memory of her deserving husband, and his most excellent father, Atimetus, a freedman of the Emperor, and a sort of superintendant of furniture in the imperial establishment. The inscription is as follows :

D . M . S .

ATIMETI . AVG . L . A SVPELL

CASTRENSI . FECERVNT

FLAVIA . DADA . CONIVG . B . M .

ET . FORTVNATVS . AVG . L . PARENTI

OPTIMO .



Above this is a bas-relief, presenting another example of the funeral feast (*caena feralis*). Atimetus, naked to the waist, is reclining upon a couch, holding a rather large vessel in his left hand, and a wreath in his right; another wreath already decorates his head, alluding to the Roman custom of wearing garlands at feasts. Two naked children are seated on the couch behind the legs of Atimetus, and his body seems to be supported by a female attendant, whose hair is singularly bound in a knot upon the front of her head, and who appears of very diminutive dimensions, as subordinate persons are frequently represented upon ancient sculptures.

These representations of the funeral repast are curious and interesting, but it is perhaps impossible to enter fully into the feelings which dictated them. Our clearer light, derived from revelation, incapacitates us from forming an accurate judgment of the obscure view which the ancients were enabled to take of a future existence; it is however evident that they fondly indulged a

——“pleasing hope, a fond desire;”  
“A longing after immortality.”

These sculptures are evident proofs of their hopes, and the indistinctness of their notions. Upon them we see the lamented dead represented as exercising after death all the substantial functions of life; elegancies are displayed to please the sight; food and wine, to gratify the taste; sometimes music to charm the ear, and fragrant garlands to perfume the air; and all these enjoyments are enhanced by the presence and society of their dearest friends, who, however, are still surviving. The living and the dead, the spiritual and the substantial world are associated in one common act, circumstances are represented, in the feelings of which we can scarcely participate, but by which we perceive that the ancients did entertain notions, though very inaccurate and ill-defined ones, of a future state of existence.

The urn is decorated with a top formed into volutes, the ends of



which are severally ornamented with a rose. The præfericulum and patera are sculptured upon the sides of this urn in the same manner as upon the last, and with the same allusions. The top of this urn has never been separated from it, and it may be doubtful whether the urn itself was ever actually used for sepulchral purposes; it has a large circular excavation in the middle, about  $7\frac{1}{2}$  inches in diameter, and 13 inches deep, in the form of a cistern, rounded at the bottom, where there is a perforation about 4 inches in diameter, to let out any liquid which may have been put into it. Gruter, DLXXXIII. No. 10, gives the inscription taken from Aldus, and states the urn to have been in the church of Saint Apollinaris at Rome. It was presented to the British Museum in 1817, by W. A. Mackinnon, Esq.

Height, 18 inches; width,  $14\frac{1}{2}$  inches.]

### PLATE I. Fig. 3.

A monumental inscription to M. Nævius Proculus.

D. M.

M . NAEVIO . PROCVLO

OPT . CONV .  $\overline{\text{III}}$  . VENER

MIL . ANN . III . QVI . VIX . AN

XXI . M . II . D . XV . PARENTES

FILIO . DVLCISSIMO.

Presented to the British Museum, by Thomas Hollis, Esq.

Height,  $9\frac{1}{8}$  inches; width, 13 inches.



THIS present Volume contains a description of such of the Sepulchral Monuments belonging to the British Museum as are contained in the fifth room of the Gallery of Antiquities. This apartment has been fitted up in the form of a Columbarium, to shew the mode in which the Romans deposited and preserved the Urns containing the ashes of their deceased friends and dependents. The descriptions had been prepared in a great degree by Mr. Combe, but the arrangement of the objects which were contained in the Columbarium was afterwards partially altered, in consequence of fresh acquisitions ; and the approach of illness prevented him from finishing what he had commenced. The serious and protracted debility which has long deprived the British Museum of his valuable services, and involves in deep affliction his surrounding family and friends, has transferred the task of completing the descriptions of these objects upon one far less adequate to the undertaking. Whatever Mr. Combe had written has been preserved ; and, that he may not be made responsible for the imperfections of the present editor, every thing which is not from his pen is inclosed within brackets. With regard to the plates, it is only necessary to observe that, having been engraved by Moses from Corbould's drawings, superintended by Mr. Combe, they are executed with perfect accuracy and elegance.

British Museum, July, 1826.

EDW. HAWKINS.







## PLATE I. Fig. 4.

A sepulchral urn, of a square upright form; on the upper part of the front is a square tablet, ornamented with a festoon of laurel leaves, and having the following inscription:

VERNASIAE  
CYCLADI  
CONIVGI OPTIMAE  
VIX ANN. XXVII  
VITALIS. AUG. L.  
SCRIB. CVB.

Below this tablet are the figures of a man and his wife, who are represented joining their right hands, and standing beneath a kind of portico, the roof of which resembles the lid of a sepulchral urn. Between these figures are the letters F. A. P. The corners of the front of this urn are formed of lighted torches, which are standing upright. The ornament on each side of the urn is a laurel tree; and the lid is adorned with a wreath in the centre, and a dolphin at each corner. This inscription is published in Gruter, p. 576, with the erroneous insertion of the letters D. M. at the beginning of it. Gruter says that it was at Rome, in the collection of Horatius della Valle.

[The portico perhaps alludes to the entrance of the abode of departed spirits, where the husband must take a long farewell of his chosen partner. The torches at the corner allude to the funeral ceremonies which, in early times, among the Romans, were solemnized during the night, and consequently by torch-light; and these emblems of life were still used even when, at a later period, public funerals were conducted in the face of day. The torches here represented, are those which were called Tædæ, having the



appearance of a number of slips of pine bound together with thongs. The dolphins are supposed to allude to a notion prevalent among the ancients that departed spirits were conveyed, sometimes by dolphins, across the seas to certain isles, the abodes of the happy.

Vitalis, the erector of this monument to the memory of his excellent wife, Vernasia Cyclax, appears to have been a freedman of the Emperor, and probably a favourite, as the office he held may be considered somewhat similar to that of private secretary. The letters F. A. P. announce that this tomb was made by the authority of the Ædiles.

From the Towneley Collection.]

PLATE II. Fig 1.

[A sepulchral urn, the front corners of which are formed of two twisted columns, with somewhat of Corinthian capitals, to which are attached the ends of a rich festoon of flowers and fruit. Two eagles, with expanded wings, are standing upon the ground, and twisting back their necks to peck the fruit from the festoon which hangs between them, and which partly conceals a pair of folding-doors. Above these mysterious gates, is a tablet with the following inscription, which is not easily deciphered, as much pains has been taken to obliterate it. It appears, however, that L. Lepidius Maximus made it at his own expense, to the memory of L. Lepidius Epaphras, his excellent father :

DIIS MANIBVS  
L LEPIDI EPAPHRAE  
PATRIS OPTIMI  
L. LEPIDIVS  
MAXIMVS . F .  
DE . SVO.



The sides of this urn are ornamented with a figure, which has received the name of honeysuckle, from its supposed resemblance to the unopened flowers of that elegant plant. These decorations are frequent upon sepulchral monuments, and are consequently supposed to have some allusion to funeral rites, which is not now understood. The festoon has evident reference to the garlands with which the tombs were decorated. The gates are supposed to signify the entrance to the abode of departed spirits; and Montfaucon, tom. v. p. 120, has given this very urn, as illustrating that supposition. His figure is very incorrect, especially as regards the eagles, which, he says, are placed to guard these dreaded portals, and which he has, therefore, placed in a posture of hostile vigilance. The forms of these receptacles for the ashes of the dead are various; some are vase shaped, some altar shaped, some like parts of buildings, where even the ruder parts of the masonry are imitated. The urn before us evidently represents the front of an *ædícula*, or small temple, supported by two columns, and furnished with doors, having above them a dedicatory inscription. How far this simplification of the description destroys the mysterious import of these eagle-guarded gates, must be left to the judgment of individual readers.

The lid and plinth are modern.

Gruter, dccxxxii. No. 4, gives the inscription, not quite correctly, though more so than Boissard, whose errors he has attempted to rectify, from Mazochius and Apian. Boissard, Pt. 6, Pl. 128, says, the urn was in the church of St. Sebastian at Rome. It was presented to the British Museum by W. A. Mackinnon, Esq. in 1817.

Height,  $9\frac{3}{4}$  inches; width,  $11\frac{3}{4}$ , exclusive of the lid and plinth.]



## PLATE II. Fig. 2.

[This is a small slab, with the following inscription :

|           |          |
|-----------|----------|
| ANNIOLENA | SERVILIA |
| T. F      |          |
| MAXIMA    | IRENE    |

This piece of marble, bearing the names of two individuals, perhaps female slaves of the family in whose mausoleum it was found, is inserted in the wall, as may be better understood by reference to the general view of the north side of the room, Fig. 6. It is in front of two ollæ, or circular vases, of earthenware, somewhat similar in shape to the alabaster one represented Plate VII. Fig. 2. They contained the ashes of the persons whose names the slab records, and are let into excavations formed at the bottom of the niches of the Columbarium, so that the lids are just visible. One, two, or sometimes four excavations, containing ollæ, were formed in each niche; generally so far open at the top, that the urn may be lifted in and out; but, occasionally, so contracted at the mouth, that the urn cannot be displaced, though the lid may be taken off, that the libations may be freely poured in, which the pious affection of surviving friends may wish to offer to the deceased. The fitting up of this portion of the Columbarium of the British Museum exactly exhibits the manner in which those urns were usually deposited which contained the ashes of slaves, or inferior artisans of the Roman people. See General Views, No. 6, 19, 28, and 41.

[From the Towneley Collection.]



PLATE II. Fig. 3.

A sepulchral urn, of a circular form, with an inscription by Lucretius Lucretianus, to his excellent friend Pompeius Justinianus.

D. M.  
POMPEIO .  
IVSTINIANO  
AMICO . OPTIMO  
. LVCRETIVS .  
LVCRETIANVS

The above inscription is contained within a tablet. The parts of the urn not occupied with the tablet are ornamented alternately with convex and concave flutings, vulgarly called "flutes and fingers." The lid is modern. From the Towneley Collection.

Height,  $9\frac{1}{2}$  inches; diameter at the base,  $10\frac{3}{4}$  inches; at the top,  $9\frac{1}{2}$  inches.

PLATE II. Fig. 4.

A sepulchral urn, of a square form, with an inscription to T. Titulenus Isauricus. On the upper part of the urn a man is represented lying upon a couch, which is in the shape of a modern sofa. He is holding a vase in his left hand, and is naked to the waist. On each side of the couch is a lighted torch, and in a tablet below the couch is the following inscription;

DIS . MANIBVS  
T. TITVLENI . ISAVRICI .  
IVLIA . TYCHE  
CONIVGI . BENE . MERENTI.



The lid has a wreath in the centre, and the usual ornament, composed of the flowers of the honeysuckle, at each corner.

Height of the urn,  $13\frac{1}{4}$ ; of the lid, 5 inches; width,  $12\frac{5}{8}$  inches.

[This is another representation of the funeral feast. The head of the recumbent Titulenus is adorned with the festal wreath, and he appears to have held something in his right hand, but an injury to this part of the marble has nearly obliterated all traces of it. This urn was formerly in the Mattei Collection, and was brought to England by Mr. Towneley.]

## PLATE II. Fig. 5.

A sepulchral urn, of an oval form, with the following inscription to Flavius Ælius Victor, [a soldier of the fourteenth city cohort, dictated by his wife Orbia Rhodope, whom he had appointed his heir.]

D M  
FL AELI VICTORIS.  
MILITIS . COH XIII.  
VRB . ORBIA RHODOPE  
HERES CONIVGI  
BENE MERENTI  
POSVIT.

This urn is furnished with two handles, and is beautifully ornamented with flutes, which are waved. It was brought from Rome about the year 1780, by the then Duke of St. Alban's, [and came to the British Museum with the rest of the Towneley Collection.

Height,  $19\frac{1}{4}$  inches; width, just below the handle,  $13\frac{1}{2}$  inches.]



## PLATE III. Fig. 1.

A sepulchral urn, of a flat oblong square form, with an inscription to Silia Attica. It has two divisions in the inside, intended to contain the ashes of two bodies. The greater part of the front is occupied by a tablet, upon which is engraved the following inscription :

D . M . SILIAE . ATTICAE . FECIT

P . SILIVS . ABASCANTVS . MATRI

PIENTISSIMAE.

Beneath the tablet is a plaited border of laurel leaves, and at each end of the tablet a winged boy or genius is represented in a basket filled with fruit. Below the basket is a bird eating some of the fruit, which the little winged figure appears to be throwing out of the basket as food for it. The sides of this urn are ornamented with griffins, which are represented in a standing position, each of them holding up one of its fore legs. This urn was formerly in the Burioni Villa. The lid, as well as the plinth at the bottom, is modern.

[The griffin is not an unfrequent ornament of sepulchral urns, and other sculptured decorations of the ancients ; but whether introduced merely as an ornament, or with any symbolical meaning, cannot be well ascertained. They are most frequently considered as sacred to the sun, but sometimes to Jupiter, and to Nemesis. It is their connection with this latter personage, the distributor of rewards and punishments, that is supposed to occasion their appearance upon these urns, of which they are also considered as a sort of guardians. The little figures in the baskets, from whence are suspended the ends of the festoon to which the flat form of the urn gives the appearance of a "plaited border," are by some consi-



dered as the Genii of Production placed within the cista mystica, amid symbolical fruits; but it is not necessary to enter here into a further explanation of the speculations of exuberant fancies.

Height,  $5\frac{1}{2}$  inches, exclusive of top and plinth; width, 20 inches.  
From the Towneley Collection.]

PLATE III. Fig. 2, 3, 4.

A sepulchral vase, of a flat and circular form, ornamented all round with branches of the vine, the oak, the ivy, the pine, and the olive. Among these branches is a lizard, an owl, and several small birds, some of which are devouring the fruit. This vase has two handles, the upper parts of which are solid, and the lower parts are composed of the stems of the different branches, twisted into a form suitable to the purpose. Two naked boys, in the act of supporting a vase, are represented upon each handle. This vase was sent from Rome to England by Mr. Gavin Hamilton, who found it in a tomb near Naples. From the Towneley Collection.

[Fig. 2 and 3. Views of the opposite sides of this elegant vase.

Fig. 4. The bas-relief on the upper side of the handles, the borders of which are extended so as to embrace the vase, and terminate in birds' heads.]

Height,  $7\frac{1}{2}$  inches; diameter at the top,  $10\frac{3}{4}$  inches.]

PLATE III. Fig. 5.

A sarcophagus, on the front of which is represented a family lamenting over a dead body. The corpse, which is that of a female, is lying on a couch, while the friends and relatives of the deceased



are gathered round to bewail their loss. The figures are well grouped, and the different expressions of grief are admirably marked. The sandals of the deceased, and a wreath, which has been used as an ornament for the hair, are seen lying beneath the couch; where also a dog, a favourite perhaps of the family, is introduced, as if to participate in the general concern. On each side of this sarcophagus is a griffin, resting on its hind legs. The lid, as well as the plinth at the bottom, is modern. This sarcophagus is engraved by Bartoli in his *Admiranda Romanarum Antiquitatum Vestigia*, tab. lxxii. at the date of which work (1693) it stood in the Capranica palace at Rome. There is also an engraving of this sarcophagus, or rather of one very similar to it, in *Recherches Curieuses d'Antiquité, par Mons. Spon, à Lyon*, 1683. See page 1.

[Montfaucon has copied the plate of Bartoli, adducing it as an illustration of the Roman manner of lamenting the dead. The two figures close to the couch, with expanded arms, illustrating the passage of Lucan,

“Exacta ad sævos famularum brachia planctus,”

seem to represent a singular part of the Roman funeral ceremony; the *conclamatio*, or calling aloud upon the name of the person just deceased, either to arrest and call back the flight of the soul, or to rouse the dormant spirit in case death should not actually have ensued, that the person might not be exposed to neglect, or to the funeral pile while life might still remain. From the Towneley Collection.

Height,  $11\frac{1}{2}$  inches, exclusive of the modern top and plinth; width, 3 feet 5 inches.]

#### PLATE IV. Fig. 1, 2.

A sepulchral urn, of a circular form, with an inscription to Serullia Zosimenes. The form of this urn resembles that of a round



temple. The upper plinth or cornice is supported by three terminal figures, which are used as Cariatides, and by six fluted pilasters, the capitals of which are Ionic. The terminal figures are bearded, and covered with drapery to the waist; they are placed at equal distances, and are supporting festoons of fruit and flowers. The pilasters are placed in pairs, one terminal figure and two pilasters occurring alternately. At the base of the figures are the following animals; a snail, a lizard, a frog, a crawfish, a crab, and a tortoise, which are feeding upon the fruit of which the festoons are in part composed. On the front of the urn is a tablet with the following inscription:

D. M.

SERVILLIAE ZOSIMENI

QVAE VIXIT ANN. XXVI.

BENE MEREN. FECIT

PROSDECVS FILIVS.

On the summit of this tablet are two boys or genii, holding a bird by its wings. They are seated on vases, which appear to have been just thrown down, as the contents are flowing out of them. From the Towneley Collection.

Height,  $10\frac{3}{4}$  inches, exclusive of the feet; diameter,  $11\frac{3}{4}$  inches.

Fig. 1. General view of this singular urn.

Fig. 2. Shews at one view the whole of the design which decorates this urn, which stands upon three low feet, and is by some supposed to be a sort of *cista mystica*.

#### PLATE IV. Fig. 3, 4.

A sepulchral urn, of a square form, with an inscription to P. Licinius Successus. At each corner a winged genius is represented standing upon a cornucopia, and supporting one of the ends of a



festoon, which is suspended in front. This festoon is composed of fruit, at which two birds are pecking. Over the festoon is a tablet containing the following inscription.

DIS . MAN  
COMICVS . ET  
AVRIOLA . PARENTES  
INFELICISSIMI  
P . LICINIO . SVCCESSO  
V . A . XIII . M . I . D . XIX .

Beneath the festoon and the tablet a genius represented without wings is riding upon a sea-horse; the sides of the urn are marked with lines, in imitation of brick or stone work. The lid, which is in the form of a pointed roof, is enriched with foliage in the arabesque style. This urn is engraved, but very incorrectly, in Boissard, *Antiquitates Romanæ*, *Par. 4, Tab. 88*. At the date of Boissard's publication, 1598, the urn stood in the Villa Carpenica. It was purchased by Mr. Towneley in the year 1786, at the sale of Sir Charles Frederick's collection. See *Montfaucon Antiquité Expliq. tom. v. part i. pl. lvi.*

[The infant genius, mounted upon the sea-horse, is supposed to be the spirit of P. Licinius Successus, who had lived thirteen years one month, and nineteen days, and to whom his most wretched parents, Comicus and Auriola, dedicated this urn. He is supposed to be now on his way across the ocean to those happy isles where the deceased are represented as loitering in felicity. The lid is much too large for the urn, and evidently did not originally belong to it.

Height of urn,  $12\frac{1}{2}$  inches; width,  $14\frac{1}{2}$  inches; height of lid,  $3\frac{1}{4}$  inches; width of lid,  $16\frac{1}{4}$  inches.

Fig. 3. A perspective view of the urn, shewing the imitation of masonry at the sides.



Fig. 4. Shewing the foliage and volutes which decorate the upper surface of the lid.

From the Towneley Collection.]

PLATE V. Fig. 1, 2, 3.

A sepulchral urn, of an upright square form. In front is a tablet, containing the following inscription:

D. M  
COSSVTIAE  
PRIMAE  
MATRI  
PIENTISSIME  
BENEMERENTI  
FECIT.

Over this tablet are some ornaments of foliage in the arabesque style, and in which are introduced an eagle, a panther, and a deer. Below the tablet is a winged genius, represented in the act of driving a car, drawn by four horses. On each side of the tablet is a pilaster, the front of which is ornamented with a plant of the vine growing out of a vase. The capitals are composed of a head of Medusa between two eagles. On the left side of the urn is a pine tree, on the top of which a bird is perched. At the foot of this tree are a snake and a bird; the latter appears to be eating a moth. On the right side of the urn is also a pine tree, with the same accompaniments. This urn was found in the grounds belonging to the Villa Maroni, near Rome, in the year 1788.

Height, 21 inches; width, 15½ inches.

Fig. 1, Front of the urn.

Fig. 2, 3. Sides of the urn.



PLATE V. Fig. 4.

[A sepulchral urn, square towards the front, but rounded at the back. See account of Plate XI, Fig. 4. The bas-relief represents two female genii supporting an oaken wreath, which incloses the inscription, simply recording the name of Claudius Lupercus, a freedman of his master Acte.

TI CLAVDIVS

LUPERCVS

ACTES . LIB

These genii are winged, and clothed in tunics without sleeves. Their arms are decorated with armlets, and their unadorned legs appear through the enclosed sides of the tunic; these are each fastened by two girdles, the upper ones (*fasciæ mamillares*) are apparent; the lower ones (*zonæ*) are concealed beneath the folds of the drapery. Their hair is closely twisted at the sides of the head, but at the top are two flowing locks, or perhaps flames, indicating the celestial character of these females.

The lid, and the plinth at the bottom of the urn, are modern, and explanation would be therefore useless and uninteresting.

Height, exclusive of the modern top and plinth, 10 inches; width,  $14\frac{1}{2}$ .

Presented to the British Museum in 1817, by W. A. Mackinnon, Esq.]



PLATE V. Fig. 5.

Two earthen ollæ, similar to those described, Plate II. Fig. 2. The monumental inscription in front of them records the names of the persons whose ashes were contained within them :

|             |              |
|-------------|--------------|
| P. STENIVS. | PLOSVRNIA    |
| RVFVS       | T.L.SALVILLA |
| DEC         |              |

See General Views, Nos. 6, 19, 28, and 41. See *Mus. Veronen.* P. ccccxlviii.

PLATE V. Fig. 6.

A monumental inscription to Eutychia.

D . M  
E V T Y C H I A E  
E V T Y C H I O N  
P A T E R . C A R I S S I M A E  
B E N E M E R E N T I . P O S V  
V I . A N . V I I I . M . V I I I . D . X I I  
H . I I I I .

It was found in the Villa Pellucchi, near the Pincian gate, at Rome.

[This monument, dedicated by Eutychion, to the memory of his dearest and well deserving daughter Eutychia, illustrates the minuteness with which the Romans recorded the ages of those they loved. She is stated to have lived nine years, nine months, twelve days, and four hours. Height,  $11\frac{1}{2}$  inches ; width, 12 inches.

From the Towneley Collection.]



## PLATE VI. Fig. 1.

An Etruscan cinerary urn, in baked clay. The bas-relief in front, represents the hero Echetles fighting with a ploughshare for the Greeks at Marathon. Upon the cover, is a recumbent female figure; she is represented asleep, and with her head resting upon a pillow. The following is the account which Pausanias has given of this combat: Συνέβη δὲ, ὡς λέγουσιν, ἄνδρα ἐν τῇ μάχῃ παρῆναι, τὸ εἶδος καὶ τὴν σκευὴν ἀγροῖκον, οὗτος των βαρβάρων πολλοὺς καταφονεύσας ἀρότρῳ, μετὰ τὸ ἔργον ἦν ἀφανής· ἐρομένοις δὲ Ἀθηναίοις, ἄλλο μὲν ὁ θεὸς ἐς αὐτὸ ἔχρησεν οὐδὲν, τιμῶν δὲ Ἐχέτλαϊον ἐκέλευσεν ἥρωα. *Accidit autem in ea pugna (ut illi memorant) vir quidam specie atque habitu agresti opem tulerit: qui cum ex barbaris quamplurimos aratro interemisset, repente evanuit: neque vero quærentibus quisnam ille fuisset Atheniensibus, aliud respondit oraculum quam ut Echetylæum heroa colerent.* Paus. Att. p. 31, edit. Xylandri.

[Upon the border of the urn, over the bas-relief, is the following inscription:

ΑΙΩΥ ΤΑΥΤΗ ΕΑΥ ΤΑ

it is slightly cut into the clay, not painted, as upon the two other Etruscan urns in this collection, Plate VI. Fig. 5, and Plate IX. Fig. 2.

Height of urn,  $8\frac{1}{2}$  inches; width,  $13\frac{1}{4}$  inches; greatest height of the lid, to top of the head of the recumbent figure, 5 inches.]



## PLATE VI. Fig. 2, 3.

This urn is of a square form. The inscription, which is contained within a tablet, consists of the following words:

DIS MANIBV  
 CLAVDIAE  
 FORTVNATAE  
 CONIVGI  
 SANCTISSIMAE  
 OPTIMAE DE SE  
 MERITAE  
 IVCVNDVS . AVG . LIB .  
 ACTOR . XXXX . GAL .

Underneath the tablet is a vase, containing two roots of ivy, the branches of which cover the whole front of the urn, except that part which is occupied by the inscription.

[From the inscription, it appears that this urn was dedicated by Jucundus, a freedman of the Emperor, to Claudia Fortunata, his chastest wife, and worthy of his highest regard. The last line, which seems to indicate his occupation, is not very intelligible, but it may perhaps mean that he was the leader, or officer of forty Galeati, the servants of the army.

The lid is modern, and is decorated with ivy, in imitation of the front. From the collection of Sir Hans Sloane.

Height, exclusive of the lid,  $8\frac{3}{4}$  inches; width,  $9\frac{1}{2}$  inches.

Fig. 2. Front of the urn.

Fig. 3. Lid of the same, modern.]



PLATE VI. Fig. 4.

The front cut off from a cinerary urn, dedicated by a father to his deserving daughter, Lucretia, who lived twelve years and eight months. The inscription is as follows :

LVCRETIA

QVE . VIXIT

ANN . XII . M . VIII.

PATER . B . M . F .

Height,  $11\frac{1}{4}$  inches ; width, 12 inches.

Presented to the British Museum, by Thomas Hollis, Esq.

PLATE VI. Fig. 5.

An Etruscan cinerary urn, in baked clay. The story of Echetles is represented in front, (see Fig. 1) and, on the cover, is a half recumbent female figure supporting herself on her left arm, and holding a wreath in her right hand. The figures on the front of this monument retain a considerable portion of the colours with which they were originally painted. On the upper part of the urn, is the following Etruscan inscription, written from right to left, and in red letters.

JA NM398 ANOI 39.OJ

The same inscription occurs on an Etruscan cinerary urn, which was formerly in the collection of Cardinal Gualterio at Rome, and which had also the subject of Echetles represented in front of it. See *Dempster's Etruria Regalis*, Tab. LIV. Fig. 1.

From the collection of Sir William Hamilton.

Height,  $8\frac{1}{4}$  inches ; width,  $13\frac{3}{4}$  ; greatest height of lid, to top of the female's head, 8 inches.



PLATE VII. Fig. 1.

A sepulchral urn, of a square flat form, with an inscription dedicated by T. Sex. Hecticus, to T. Sex. Agatha, his excellent brother.

D . M . T . SEX . AGATHÆ

T . SEX . HECTICUS

FRATI . OPTIMO . F .

The lid is modern. The sides of the urn are marked with lines, in imitation of the bonding of brick or stone work.

Height, exclusive of lid, 6 inches; width,  $12\frac{1}{2}$  inches. Height of modern lid,  $2\frac{1}{2}$  inches.

Presented to the British Museum, by Thomas Hollis, Esq.

PLATE VII. Fig. 2.

[An oval-shaped sepulchral vase, formed of the alabaster of the ancients (i. e. stalagmitical fibrous carbonate of lime). The inscription is simply dedicatory,

FLAVIAE

VALENTINAE,

“ To Flavia Valentina,” whose ashes, and whose half-burnt bones are still preserved within the urn, and mingled with which were seven coins of emperors, from Antoninus Pius, to Elagabalus inclusive. The surface of the vase was greatly corroded, when found, but, while in Mr. Towneley’s possession, was polished afresh, except a square portion about the inscription, which was left to shew its state when first discovered. It was found in the year 1772, about two miles from the Lateran gate of Rome, near the Via Latina.

Height,  $8\frac{3}{4}$  inches.]



PLATE VII. Fig. 3.

A sepulchral urn, of a square form. On each side of the front is a pilaster of the Ionic order, and ornamented with a branch of the vine. Between these pilasters is a tablet, containing the following inscription :

M. IVNIVS . M . L  
HAMILLVS . SIBI . ET  
IVNIAE . PIERIDI  
CONIVGI . CARISSIMAE

Underneath the tablet is a bust of Junia Pieris, placed within a circular frame, on each side of which is a griffin. The sides of the urn are marked with lines in imitation of stone work. The lid is pointed in the manner of a roof, and is ornamented in the centre with some birds pecking at a berry, and at the corners with the un-blown flowers of the honeysuckle.

From the Towneley Collection.

Height of urn,  $10\frac{1}{2}$  inches ; of the lid,  $3\frac{7}{8}$  inches ; width, 14 inches.

PLATE VII. Fig. 4.

An earthen olla, similar to those described at Plate II. fig. 2. The monumental inscription, placed in front of it, records the name of Opilia Faustilla, who lived 65 years.

D M  
OPILIA  
FAVSTILLA  
VIX. AN. LXV



See General Views, No. 6, 19, 28, and 41. From the Towneley Collection.

Height, 6 inches ; width,  $7\frac{1}{2}$  inches.

PLATE VII. Fig. 5.

A sepulchral urn, of a square form. At each of the front corners is a ram's head supporting a festoon of fruit and flowers, at which some birds are pecking. Over the festoon is a tablet containing the following inscription :

COELIAPL

ASTERIS.

The sides of the urn are both ornamented with a full blown rose. The lid is pointed in the centre, like a roof. It is ornamented in the centre with a wreath placed between two griffins ; and at each corner is a human head, the hair of which is entirely disposed in spiral curls. The plinth at the bottom is modern. This urn was found in the environs of Naples, and is from the Collection of Sir William Hamilton.

PLATE VIII. Fig. 1.

A sepulchral urn, of an oval form. It is fluted, and has a tablet, in front containing the following inscription to P. Octanus Secundus by his son.

. D . M .

P. OCTANI

SECVNDI

FIL . FEC .



The lid is modern. This urn was purchased by Mr. Towneley at Rome, in the year 1774.

Height, including the top,  $17\frac{1}{4}$  inches.

PLATE VIII. Fig. 2.

[A fragment of a testamentary inscription, cut from a sepulchral cippus, found in the Villa Pellucchi, near the Pincian gate of Rome, 1776. The remains of the inscription are as follows :

. . . . . VCVIVS  
 . . . . . MONIMENTI . RELIQVI  
 . . . . . M QVE SVARVM . CVLTVRAM  
 . . . . . I LIBERTIS . LIBERTABVS  
 . . . . . VIS . VSVM . FRVCTVM INSULAE  
 . . . . . ALATIANAE . PARTIS QVARTAE . ET  
 QVARTAE . ET . VICENSIMAE QVAE IVRIS  
 SVI ESSET . ITA VT EX REDITV EIVS . INSU  
 LAE . QVOD ANNIS DIE . NATALIS SVI . ET  
 ROSATIONIS ET . VIOLAE . ET . PARENTALIB.  
 MEMORIAM . SVI . SACRIFICIS . QVATER . IN . AN  
 NVM . FACTIS . CELEBRENT . ET . PRAETEREA . OMNIB K.  
 NONIS . IDIBVS . SVIS . QVIBVSQ MENSIB LVCERNA .  
 LVCENS . SIBI . PONATVR . INCENSO . INPOSITO .

From what remains of this inscription, we learn that the testator bequeathed to his freedmen and freedwomen the usufruct, or produce of certain property, probably a cluster of houses, in some part of Rome, “ in order that from the rent of such property, annually upon the day of his birth, and of roses and violets, and upon his parentalia, they may celebrate his memory by sacrifices performed four times in every year ; and that, besides this, upon all his kalends



nones and ides in every month, a lighted lamp with incense burning therein, may be placed for him."

Mutilated as this fragment is, it records much that is curious; the Roman festivals enjoined by authority were sufficiently numerous to be highly objectionable, and a great impediment to business both public and private; and when we see an individual requiring from his freedmen and freedwomen the very frequent repetition of burning incense to his honour, besides the devotion of four days annually to his commemoration, we can perceive the propriety, the necessity of that decree of Claudius, which set limits to the number of sacrifices and festivals.

The *DIES NATALIS*, or anniversary of the birth-day, was observed with great solemnity and festivity, and the commemoration was not, as in modern times, limited to the life of the person, but celebrated after his death; and provision made, as upon the inscription before us, for its perpetual observance. Business for that day was laid aside, feasts were held, and libations and sacrifices duly solemnized.

The expression *DIES ROSATIONIS* is of extremely rare occurrence, being used only in inscriptions, and even upon them in not more than one or two known instances. Supposing it to be of the same import with *ROSÆ*, *ROSALES ESCÆ*, or *ROSALIA*, it would refer to May 21 (*xii. kal. Junii*), or according to some authors, May 11 v. *id. Maiæ*), when the Romans were in the habit of visiting the tombs of their deceased friends, to decorate them with garlands, to pour libations upon their ashes, and hold feasts in their commemoration. Bequests providing for the expense of these ceremonies are not very unfrequent upon ancient inscriptions.

The *DIES VIOLÆ*, or *VIOLARIS*, is supposed to be a festival of a somewhat similar nature to the *DIES ROSATIONIS*, and was celebrated on the 22d March (*xi. kal. April.*).

The *PARENTALIA* were also festivals of a similar description, but more universal, with rites more solemn and more varied. The



tombs were decorated with garlands, illuminated with lamps, and perfumed with incense; libations were made, sacrifices offered, and victims slain; a frugal meal was provided for the dead, and a more luxurious and substantial one for the living.

A notion once prevailed, that the ancients were acquainted with a lamp whose flame was perpetual, and which they deposited in the tombs of their friends. This inscription shews us that much importance was attached to the frequent replenishing of a lamp to the honour of the deceased; and the unremitting attention which in some instances may have been paid to this observance, may have given rise to the traditionary notion so absurd as the one alluded to.

This inscription, in the same state of mutilation, has been published by Marini.

Greatest height of the fragment, 13 inches; width,  $11\frac{1}{2}$  inches.  
From the Towneley Collection.]

### PLATE VIII. Fig. 3, 4.

A sepulchral urn, with an inscription to Pompeius Locusto, aged 65; Attilia Clodia, his wife, aged 60; and Pompeius, their son, aged 21; who all died on the same day from the effects of poison. This urn has two solid handles, and is of a form inclining to oval. In the front is a tablet containing the following inscription:

POMPEIVS LOCUSTO VIX . AN . LXV.  
ATTILIA . CLODIA . CONIV . VIX . AN . LX  
POMPEIVS . EORV . FILIVS . VIX . AN . XXI  
OMNES . VNO DIE . EADEM . VENENI VI  
INFELICEM DIEM . OBIERV SVPREMV

On each side of the tablet is a stork destroying a serpent, which has turned itself round the neck of one bird, and is in the act of



biting the neck of the other. On the back part of the urn two cranes are represented drinking out of a vase. That part of the urn which is above the handles, and immediately below the aperture at top, is elegantly ornamented with light festoons of flowers, while the lower part of the urn is enriched with convex flutings.

This urn was discovered in the vicinity of Rome, in that part which was called the *Ager Romanus*.

It is from the Collection of Sir William Hamilton.

Height, 13 inches ; width, 13 inches.

Fig. 3. Front view of urn and inscription.

Fig. 4. Back view of the same urn.

### PLATE IX. Fig. 1.

A sepulchral urn of an oblong square form. The front is divided by three spiral fluted columns and two pilasters, into four compartments. In each compartment is a door, over which is a tablet, ornamented with pendant garlands of laurel. In the first of these tablets is the following inscription :

C . MAGIO

QF . PAL

HERACLIDAE

V . A . XVIII.

The other three tablets are blank. The lid is of a peculiar construction, resembling two lids joined together lengthways. It is ornamented in the centre by a rabbit feeding out of a basket of fruit : on each side of this central ornament is a deer, which is attacked in front by a serpent, and in the rear by a dog.

[These doors are supposed to be the portals of the abode of departed spirits, see Plate II. Fig. 1 ; and are somewhat remarkable



for having their pediments of the form most frequently adopted for the covers of sepulchral monuments. Two spears crossed decorate the ends of this urn. Do these arms and the decorations of the cover allude to the delight which may have been derived from hunting by the young person to whom the urn is dedicated? and who appears to be C. Magius Heraclida, of the Palatine tribe, son of Quintus.

Height, exclusive of lid,  $9\frac{1}{2}$  inches; width 23 inches; height of lid,  $3\frac{1}{2}$  inches.

From the Towneley Collection.]

### PLATE IX. Fig. 2.

An Etruscan cinerary urn, in baked clay. The bas-relief in front represents the single combat which was fought between the two brothers, Eteocles and Polynices, who were both killed, the former by a wound which he received near the groin, the latter by a stab in the breast. The two female figures who are standing near the combatants are furies. They are represented with wings; they hold a torch in one hand, and with the other hand, which is stretched out over the antagonists, they seem to encourage and applaud the rage which inspires them. At each end is a pilaster, and over the figures is the following inscription, written from right to left in red letters:

MAIVJXT OJ. IAHHTAT. IO

The figures on this urn retain some of the colours with which they were originally painted. Upon the cover is a recumbent female figure; she is represented sleeping, and resting her head on a pillow. From the Collection of Sir W. Hamilton.

Two urns, similar in their subjects to the one before us, are engraved in *Dempsteri Etruria Regalis, tom. i. tab. LIII.* The first,



which belonged to Cardinal Gualterio, has also an exactly similar inscription.

The representation of this battle, as is here given by the artist, so exactly accords with the description which is given of it by the poet Statius, that we are almost induced to believe that he was indebted for his description to these very figures.

———— tandem irruit exul, (sc. Polynices)  
 Hortatusque manum, cui fortior ira, nefasque  
 Justius, altè ensem germani in corpore pressit,  
 Qua malè jam plumis imus tegit inguina thorax.  
 Ille dolens nondum, sed ferri frigore primo  
 Territus, in clypeum turbatos colligit artus:  
 Mox intellecto magis ac magis æger anhelat  
 Vulnere, nec parcit cedenti, atque increpat hosti.

Stat. Theb. xi. 540.

Of Eteocles the poet afterwards says—

Erigit occultè ferrum, vitæque labantis  
 Reliquias tenues odio supplevit, et ensem  
 Jam lætus fratris non frater corde reliquit —l. 565.

But the most remarkable coincidence between these figures and the description of Statius is, that the furies are in both instances introduced as spectators and abettors of the combatants:

Nec jam opus est furiis: tantum mirantur, et adstant  
 Laudantes, hominumque dolent plus posse furores.—l. 537.

It is highly probable that this combat was by no means an uncommon subject among the ancient artists; and indeed we learn from Pausanias, that the representation of this battle formed one of the subjects which ornamented the sarcophagus, in which the body of Cypselus, the tyrant of Corinth, was placed. Pausanias, in his description of that sarcophagus, remarks, that Polynices was represented as having fallen on his knee, and it is precisely in the same attitude that he is here represented: Τῶν δὲ Ὀιδίποδος παίδων



Πολυνήκει πεπτωκότι ἐς γόνυ, ἔπεισιν Ἑτεοκλῆς. *Ex Oedipi filiis Polynicem in genu collapsum frater Eteocles urget.* See Jo. Bapt. Passerii in Dempsteri Lib. de Etr. Reg. Paralipomena, p. 92.

Height of the urn,  $10\frac{1}{2}$  inches; width,  $17\frac{1}{2}$  inches; greatest height of lid, about 4 inches.

### PLATE IX. Fig. 3, 4, 5.

A sarcophagus, on the front of which is represented the marriage feast of Cupid and Psyche. Of this feast Apuleius gives the following description: *Nec mora, cum cæna nuptialis affluens exhibetur. Accumbebat summum thorum maritus, Psychen gremio suo complexus. Sic et cum sua Junone Jupiter, ac deinde per ordinem toti Dei. Tunc poculum nectaris, quod vinum Deorum est, Jovi quidem suus pocillator ille rusticus puer, cæteris vero Liber ministrabat. Vulcanus cænam coquebat: Horæ rosis et cæteris floribus purpurabant omnia: Gratiae spargebant balsama: Musæ voce canorâ personabant: Apollo cantavit ad citharam: Venus suavi musicæ suppari gressu formose saltavit: Scena ibi sic concinnata, ut Musæ quidem chorum canerent, tibias inflaret Satyrus, et Paniscus ad fistulam diceret. Sic rite Psyche convenit in manum Cupidinis.* Apul. Met. Lib. vi.

In the piece of sculpture before us, the artist has confined himself to the representation of the two principal figures, Cupid and Psyche, and their immediate attendants. Cupid and Psyche are represented on a couch, precisely as they are described by Apuleius. In front of the couch is a small tripod-table, on which a fish is placed. The attendants are employed, some in playing on musical instruments in honour of the nuptials, and others in bringing fruit and wine, and offering bridal presents. Each attendant is represented either as a Cupid or as a Psyche, for it is well known that the ancients had several Cupids, and they had likewise more than one Psyche.



The ends of this sarcophagus are rounded. It was brought from Rome by the late Duke of St. Alban's.

Length, 4 feet, 4 inches : height,  $15\frac{1}{2}$  inches ; breadth, 18 inches.

Fig. 3. General view of the sarcophagus.

Fig. 4, 5. The figures which decorate the rounded ends of the sarcophagus, and could not be represented in the general view.

### PLATE X. Fig. 1.

A sepulchral urn, of a square form. The front corners are ornamented with heads of Bacchus tauriformis, supporting a festoon of oak leaves and acorns, at which two birds are pecking. Over this festoon is a tablet, containing the following inscription :

D . ALBICCI . LICINI

ANTONI LIBERALIS.

Underneath the heads of Bacchus are two harpies. The form of the lid is that of a pointed roof: the centre of it is ornamented with a basket of fruit, on each side of which is a bird eating the fruit; the corners are formed of the usual ornament, the flowers of the honeysuckle.

This urn was purchased by Mr. Towneley at Sir Charles Frederick's sale, in the year 1786.

Height of urn  $8\frac{1}{2}$  inches ; of the lid,  $5\frac{1}{2}$  inches ; width  $13\frac{3}{4}$  inches.

### PLATE X. Fig. 2, 3.

A sepulchral urn of an oval form. It has two solid handles, formed of the heads of Bacchus crowned with ivy. These heads, the beards



belonging to which are disposed in spiral curls, are supporting a festoon of vine branches. Over the festoon is the following inscription ;

D . M  
 Y  
 FLAVIAE . EVNAE  
 TITIVS . IVSTVS .  
 LIVGI CARISS  
 M . F

On the side opposite the inscription, the heads of Bacchus are supporting branches of the olive.

[The inscription upon this elegant vase seems to have been negligently executed. The letter Y was placed above, perhaps because accidentally omitted in its proper place. To the same negligence, perhaps, we owe the word LIVGI, for which we have in vain looked for any less bold emendation than CONIVGI. If such be the correct interpretation, it will appear that the vase was dedicated by Titius Justus to Flavia Eunya, his dearest wife, and deserving such a testimony.

A lid, ornamented with branches of pine, a cone of which at the top serves for a handle, at present covers this vase, but as it is of modern workmanship, it is supposed that Mr. Combe did not think it worthy of being noticed in the plate.

Height, without the cover, 14 inches ; with the cover 19 inches ; width, 10½ inches.]

Fig. 2. Front of the vase.

Fig. 3. Back of the same vase.

# PLATE X. Fig. 4.

[An elegantly-shaped sepulchral vase, furnished with cover and handles. It is formed of the alabaster of the ancients (stalagmitical



fibrous carbonate of lime) of a yellowish colour, with white onychine stripes. It is without inscription, or sculptured decoration.

From the Towneley Collection.

Height, with cover,  $20\frac{1}{2}$ ; without the cover,  $16\frac{1}{4}$  inches; width, 17 inches.]

PLATE XI. Fig. 1.

[A sepulchral vase, somewhat in the form of a truncated cone, furnished with a cover, and very small handles. It is formed of the same material as the preceding, and is similar in colour, but the stripes more strongly marked. It also is without inscription or decoration.

Height with cover,  $19\frac{1}{2}$  inches; without cover,  $15\frac{3}{4}$  inches. Diameter at top,  $8\frac{3}{4}$  inches; at the bottom,  $12\frac{1}{2}$  inches.]

PLATE XI. Fig. 2.

An inscription cut from the front of a sepulchral cippus. It is published by Fabretti, in his *Inscriptions*, page 257, and is as follows:

D . M

DASVMIAE SOTERIDI . LI  
BERTAE OPTIMAE . ET . CON  
IVGI . SANCTISSIMAE . BENE  
MER . FEC . L . DASVMIVS CAL  
LISTVS . CVM . QVA . VIX . AN  
XXXV . SINE VLLA . QVE  
RELLA . OPTANS . VT . IPSA  
SIBI . POTIVS . SVPERSTES . FV  
ISSET . QVAM . SE . SIBI . SVPER  
STITEM . RELIQVISSET.



[L. Dasumius Callistus dedicated this to Dasumia Soteris, his excellent freedwoman, and a well-deserving wife, with whom he lived 35 years without any disagreement, wishing rather that she should have survived him, than that she should have left him her survivor.

It is evident that a bas-relief originally decorated the upper part of this slab. The height of the piece here figured is two feet; the width,  $14\frac{1}{4}$  inches.

From the Towneley Collection.]

### PLATE XI. Fig. 3.

A sepulchral urn of alabaster [of the ancients]. It is of a narrow oval form. The ancient surface having been destroyed by corrosion, one half of the urn has been repolished, in order to restore its original appearance. This urn is without an inscription. From the Collection of Sir W. Hamilton.

Height, 11 inches, exclusive of the portion of broken cover.

### PLATE XI. Fig. 4.

A sepulchral urn, of an upright, square form. The back part of this urn has been made circular, in order to adapt it to the shape of the niche of the Columbarium, in which it was anciently placed. There are three instances of this form in cinerary urns in the French collection. See *Musée Napoleon*, tom. iv. *planches* 41, 42, 43. [See also, Plate V. Fig. 4, of this work.] At each of the front corners is a ram's head, supporting a festoon composed of the leaves and the fruit of the olive tree. Two birds, according to the usual custom of the ancients in the decoration of their sepulchral urns, are



introduced in the act of eating the materials of which the festoon is composed. Immediately over the festoon is a head of Medusa; and, above that, a tablet containing the following inscription:

DIS . MANIB

ISOCHRYSI

V . A . XXIIII

I V N I A

L A I S

SER

BENE

MERENTI

The lid is in the shape of a pointed roof. In the centre of it is a full blown flower, to which are added some arabesque ornaments. The decorations of the corners are formed of the flower of the honeysuckle. This urn was formerly in the great Mattei collection. [It was made by the directions of Junia Lais, a slave, to her deserving master Isochryses, who lived 24 years. Height, exclusive of lid or plinth, which are modern, 13 inches; width, 9 $\frac{1}{4}$ .

From the Towneley Collection.]

## PLATE XII. Fig. 1.

[A monumental inscription, dedicated by Apuleia Helpis, to her well deserving daughter, Apuleia Tychen, who lived thirty-seven years.

DIS . MANIB

APULEIA HELPIS . FECIT

APVLEIAE . TYCHENI . F . SVAE

BENE . MERENT . QVAE

VIXIT . ANNIS . XXXVII .



This slab is inserted in the wall, in front of an earthen olla, similar to those described Plate II. Fig. 2. Plate V. Fig. 5. Plate VII. Fig. 4. See General Views, Nos. 6, 19, 28, 41. Height, 9 inches; width,  $11\frac{3}{4}$  inches.

From the Towneley Collection.]

## PLATE XII. Fig. 2.

The front of a sepulchral urn, bearing the following inscription.

D . M .  
 FLAVIAE . PROVINCIÆ  
 QVAE . VIXIT . AN . XXXIII  
 FLAVIVS . APOLLONIVS  
 CONIVGI . SVAE . BENE  
 MERENTI . FECIT .  
 CVM . QVA . VIXIT . AN .  
 XXII . ET . SIBI .  
 ET . SVIS . POSTERISQ . EORVM.

At the upper part of the inscription is an ornament resembling the lid of a sepulchral urn. In the centre of this ornament are two birds, apparently contending for the possession of some fruit.

[This urn was dedicated by Flavius Apollonius to his well-deserving wife, Flavia Provincia, who lived thirty-three years, and with whom he lived twenty-two years. Such, it is evident from an inspection of the marble, was the purport of the original inscription; but, upon subsequent consideration, he seems to have made it more comprehensive, by dedicating it also to the memory of himself, his children, and their posterity.

Height,  $13\frac{3}{4}$  inches; width, 11 inches.

From the Towneley Collection.]



## PLATE XII. Fig. 3.

A sepulchral urn of a square form. In the centre is a tablet containing the following inscription:

DIS MANIBVS  
PILIAE . PHILTATAE  
M . PILIVS . EVCARPVS  
CONIVGI . B . M  
FECIT . ET . SIBI

At each of the front corners is an eagle. The lid is in the shape of a pointed roof. In the centre of it is a bust of Pilia Philtata, and at the corners, the usual ornament of the honeysuckle flowers.

The most remarkable part of this urn is a peculiarity in the lid, by which we are reminded of a very curious custom which the ancients occasionally practised, in honour of their deceased friends. After the funeral rites had been solemnized, it was not unusual to visit the ashes of the deceased at stated periods, and to make offerings to them of wine, milk, and frankincense, and to adorn their urns with garlands of flowers. These visits were sometimes acts of friendship, and sometimes the performance of them was expressly enjoined by the testament of the deceased. In order that this custom might more conveniently be complied with, a patera has been formed on the top of the lid of this urn, and in the bowl of the patera is an aperture, through which the wine, ointments, &c. were, on these occasions, poured upon the ashes.

Adferet huc unguenta mihi, sertisque sepulchrum  
Ornabit, custos ad mea busta sedens. Propert. Lib. iii. 16. v. 23.

Iam tamen extincto cineri sua dona ferebant,  
Compositique nepos busta piabat avi. Ovid. Fast. Lib. v. v. 425.

Atque aliquis senior, veteres veneratus amores,  
Annua constructoserta dabit tumulo. Tibull. Lib. ii. El. 4.



See *Barn. Brisson de Formulæ, Lib. VII. p. 704.* Edit. Mogunt. 1649.

Height, including plinth, 9 inches; lid,  $5\frac{1}{4}$  inches; width,  $16\frac{1}{2}$  inches.

From the Collection of Sir William Hamilton.

PLATE XII. Fig. 4.

[A slab, bearing the following monumental inscription, recording that Isidorus lived five years, twelve days, and five hours; and that Hermes (probably the father of Isidorus) a freedman of the Emperor, dedicated it to himself, his children, and their posterity.

D . M

ISIDORVS . VIXIT

ANN . V . DIES XII . H . V

HERMES . AVG . LIB . FECIT

SIBI . ET . SVIS . POSTER . EOR .

Height,  $9\frac{3}{4}$  inches; width,  $14\frac{1}{2}$  inches.

Presented to the British Museum, by Thomas Hollis, Esq.]

PLATE XIII.

A mosaic pavement, discovered in the year 1805, under the south-west angle of the Bank of England, about twenty feet west of the westernmost gate of the Bank, opening into Lothbury, and at the depth of eleven feet below the surface of the earth. The only remarkable ornament in this pavement is the cross in the centre, which shews that it was done in the time of Christianity. The



outermost border is entirely composed of pieces of brick. Presented by the Directors of the Bank.

There is an engraving of this pavement, by Hilkieh Burgess, from a drawing made by Thomas Fisher.

[It will be at once perceived that this object is not sepulchral, and that it has not any reference to the subjects of the preceding descriptions. It is only placed in company with them, in this work, because it has been inserted (for preservation and exhibition) in the floor of the Columbarium. See General Views of the Room.]









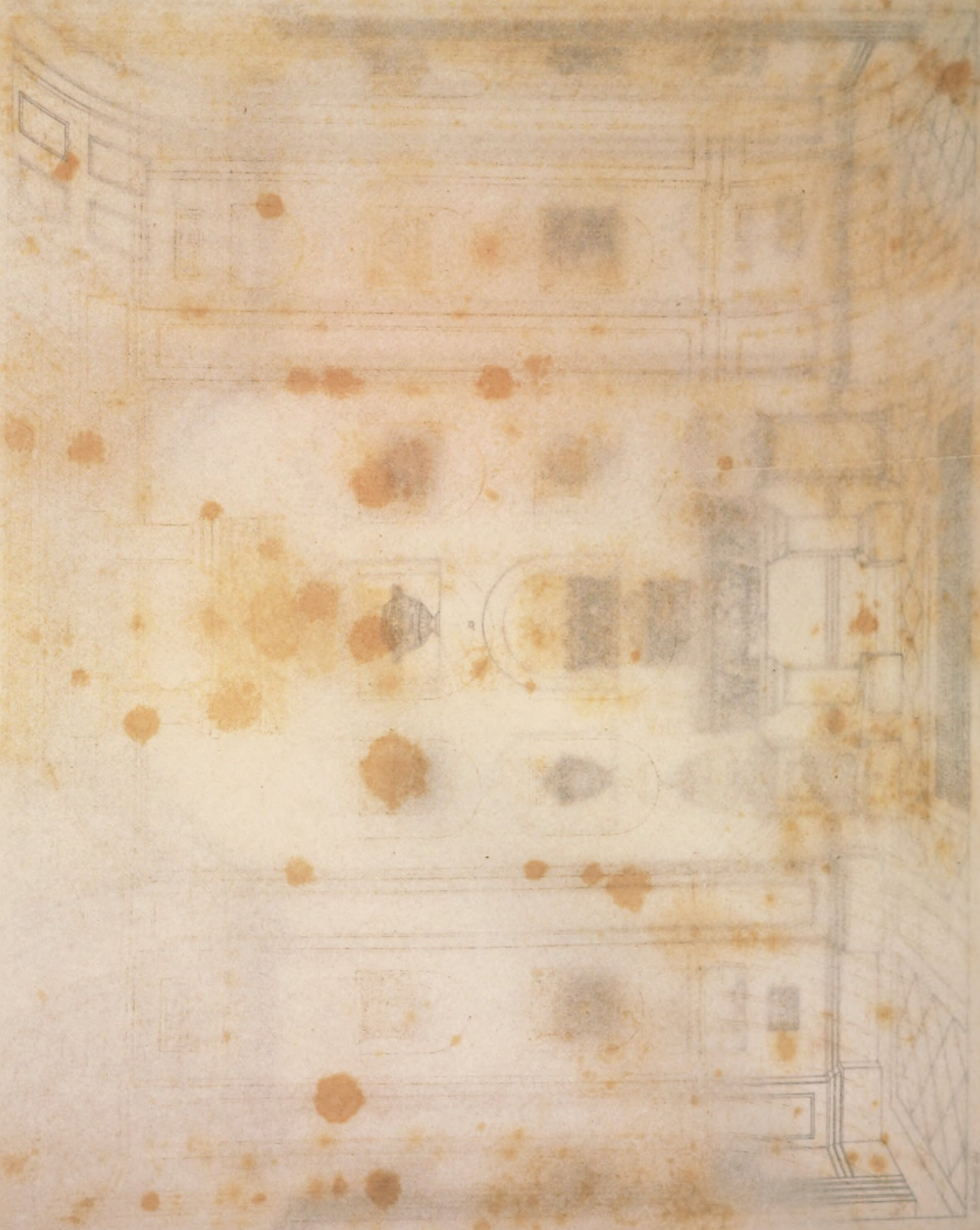
GALLERY OF ANTIQUITIES, BRITISH MUSEUM.  
North Side of the Fifth Room.

London. Published May 1851, by the P. H. M. the Trustees of the British Museum.

H. Corbould del.

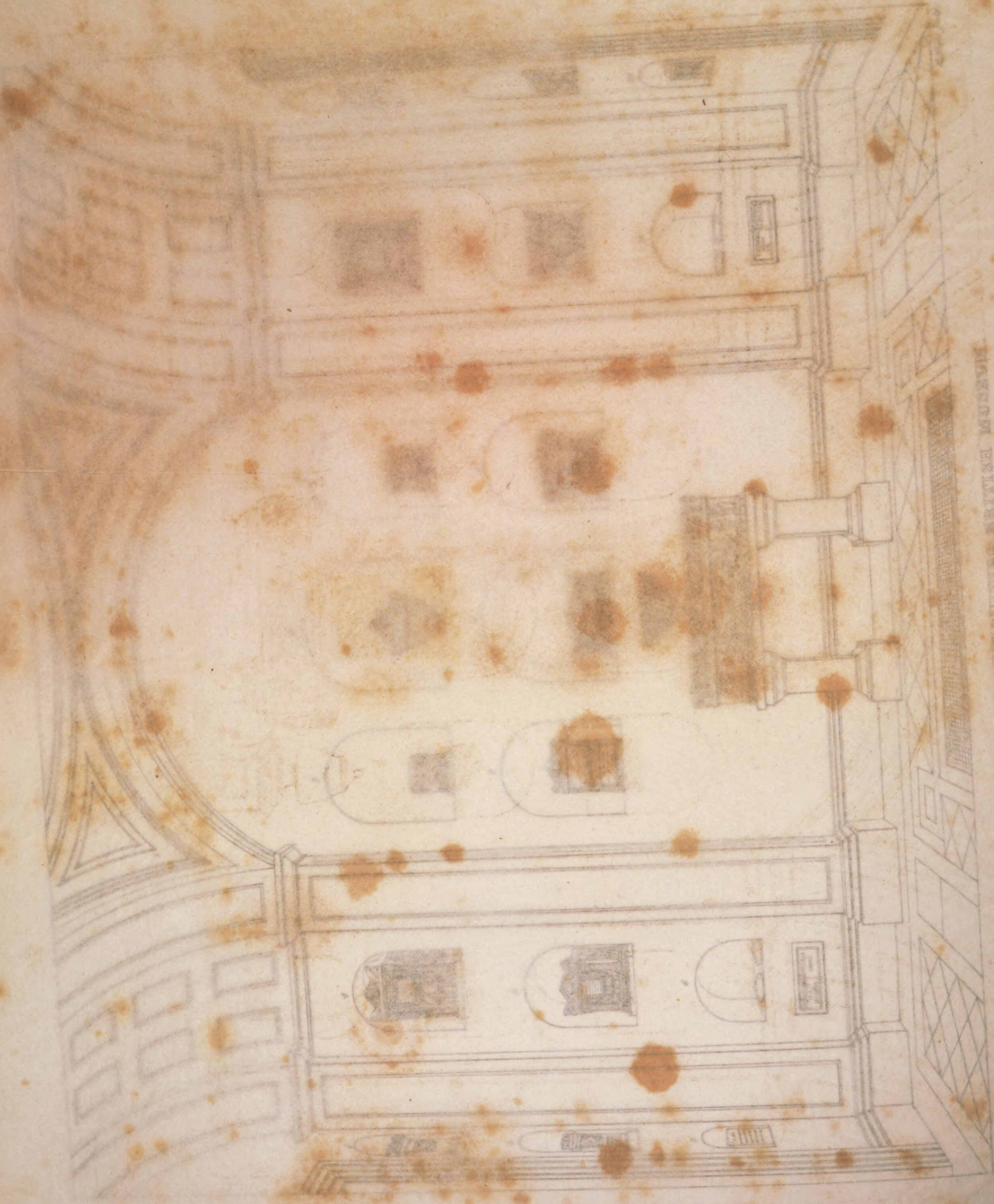
H. Mores sculp.





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MUSEUM OF THE  
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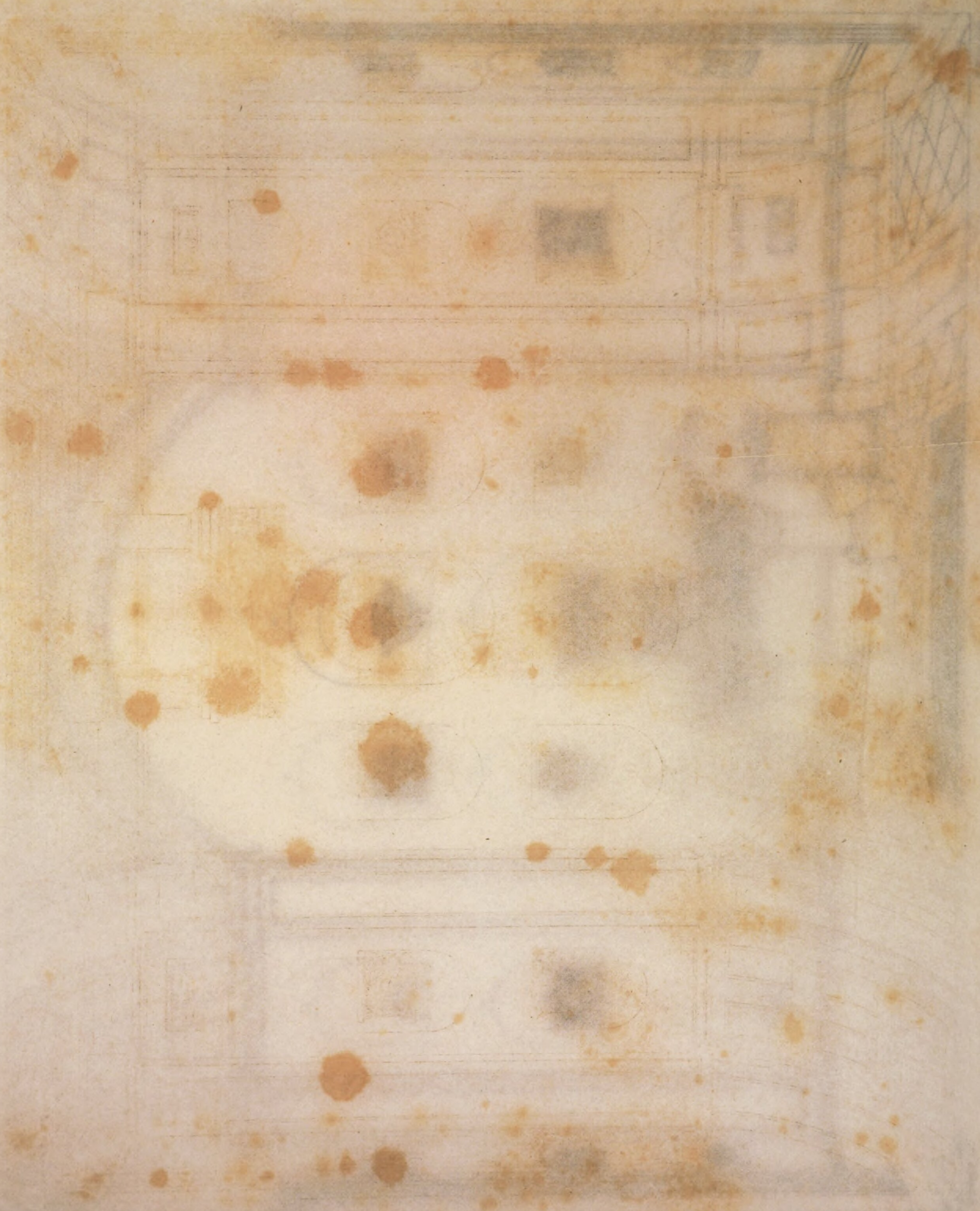




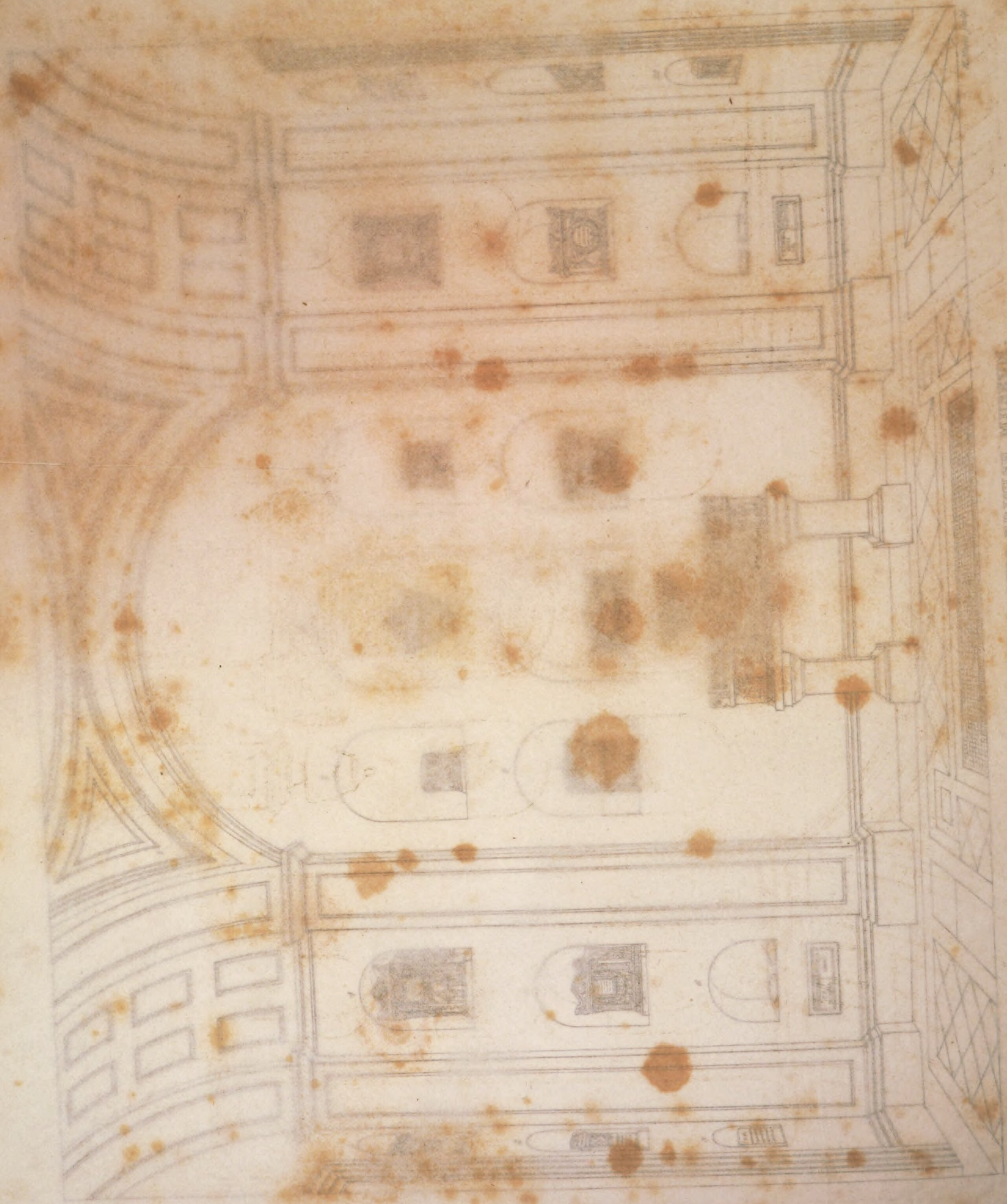
GALLERY OF ANTIQUITIES, BRITISH MUSEUM.  
North Side of the Fifth Room.

London: Published by J. G. Bell, at the British Museum, 1851.









GALLERY OF ANTIQUITIES BRITISH MUSEUM.

North Side of the Fifth Room.

Scale of Feet. 0 10 20 30 40 50 60 70 80 90 100





GALLERY OF ANTIQUITIES, BRITISH MUSEUM.  
South Side of the Fifth Room.

London, Published May 1. 1827; by the K<sup>t</sup> Hon the Trustees of the British Museum.







Fig. 1.



Fig. 2.



Fig. 3.

D. M.  
MNAEVIOPROCVLO  
OPT-CONV-III VENER  
MILANN-III QVIVIXAN  
XXI-M-II DXVPARENIS  
FILIO DVICISSIMO

Fig. 4.

















Fig. 1.



Fig. 3.



Fig. 2.

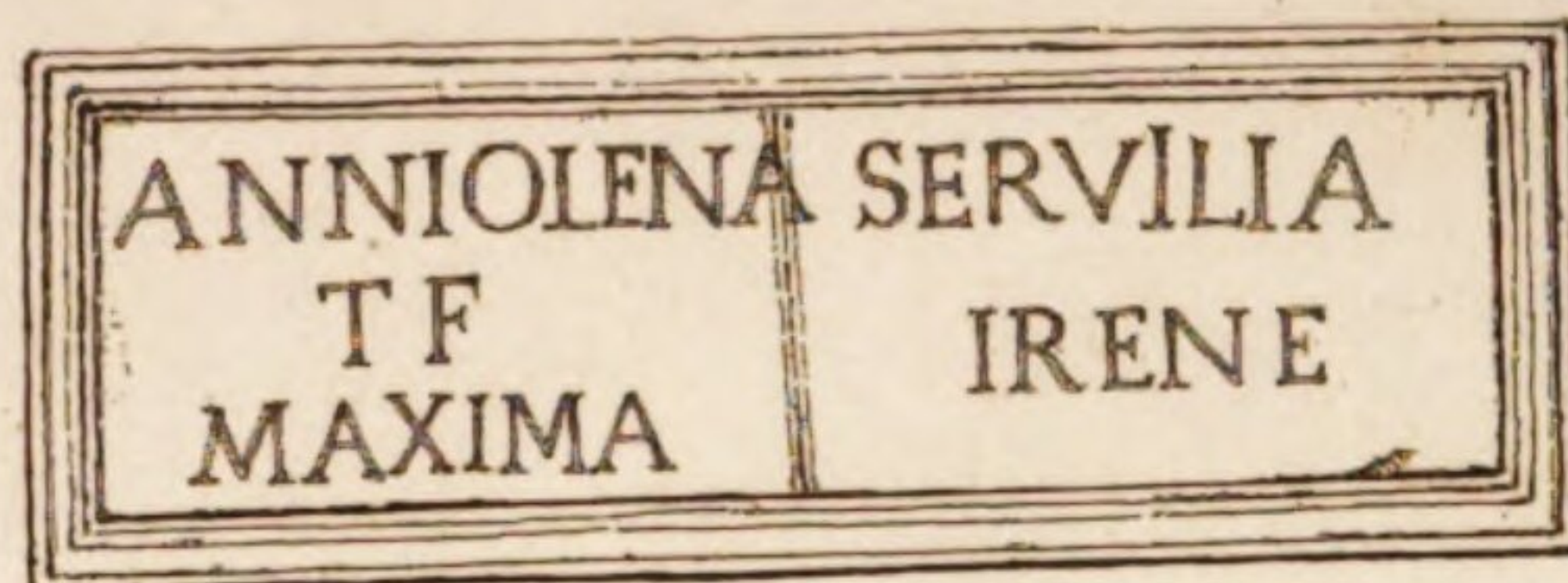


Fig. 4.



Fig. 5.









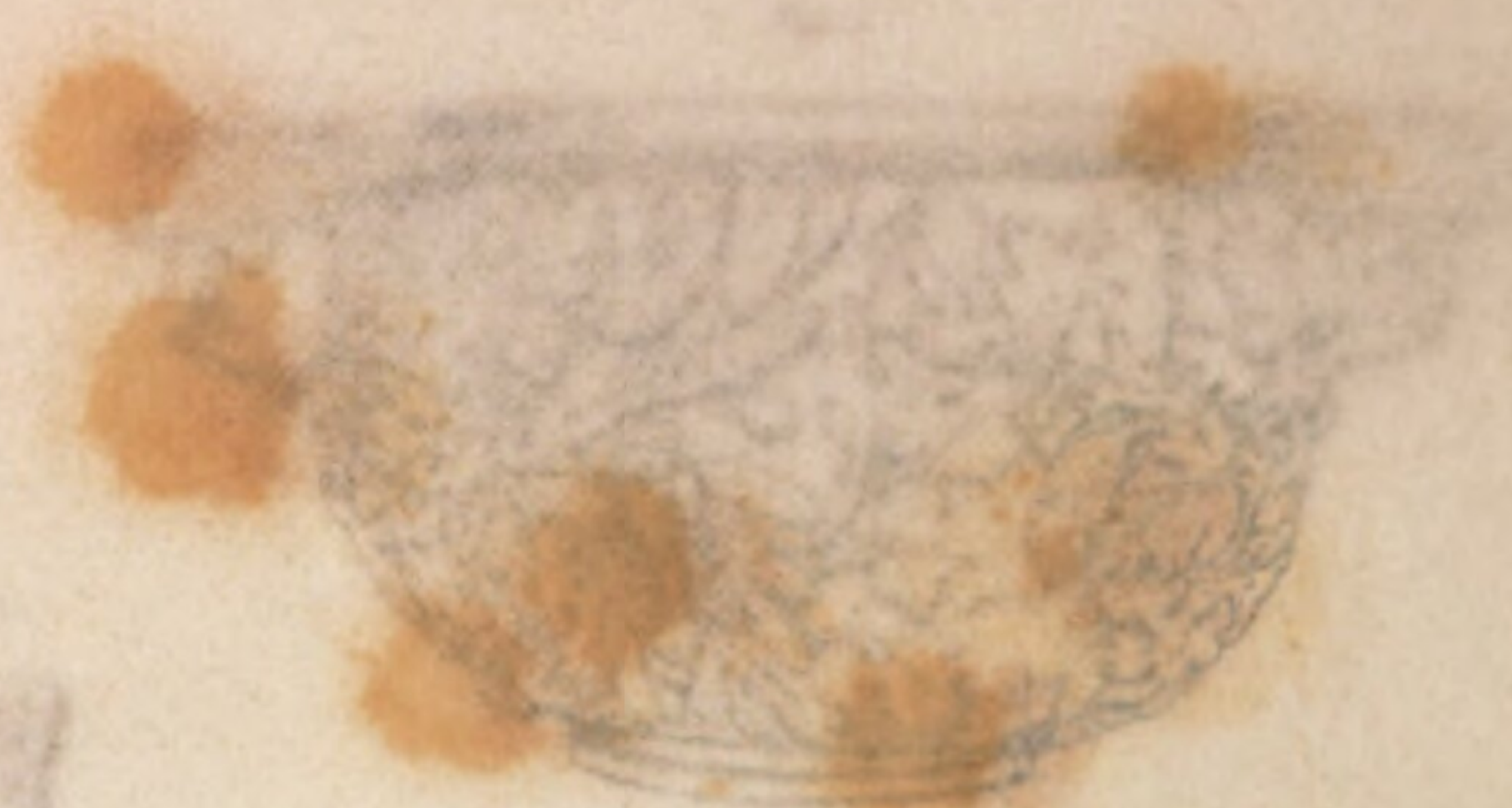








Fig. 1.



Fig. 2.



Fig. 3.



Fig. 4.



Fig. 5.

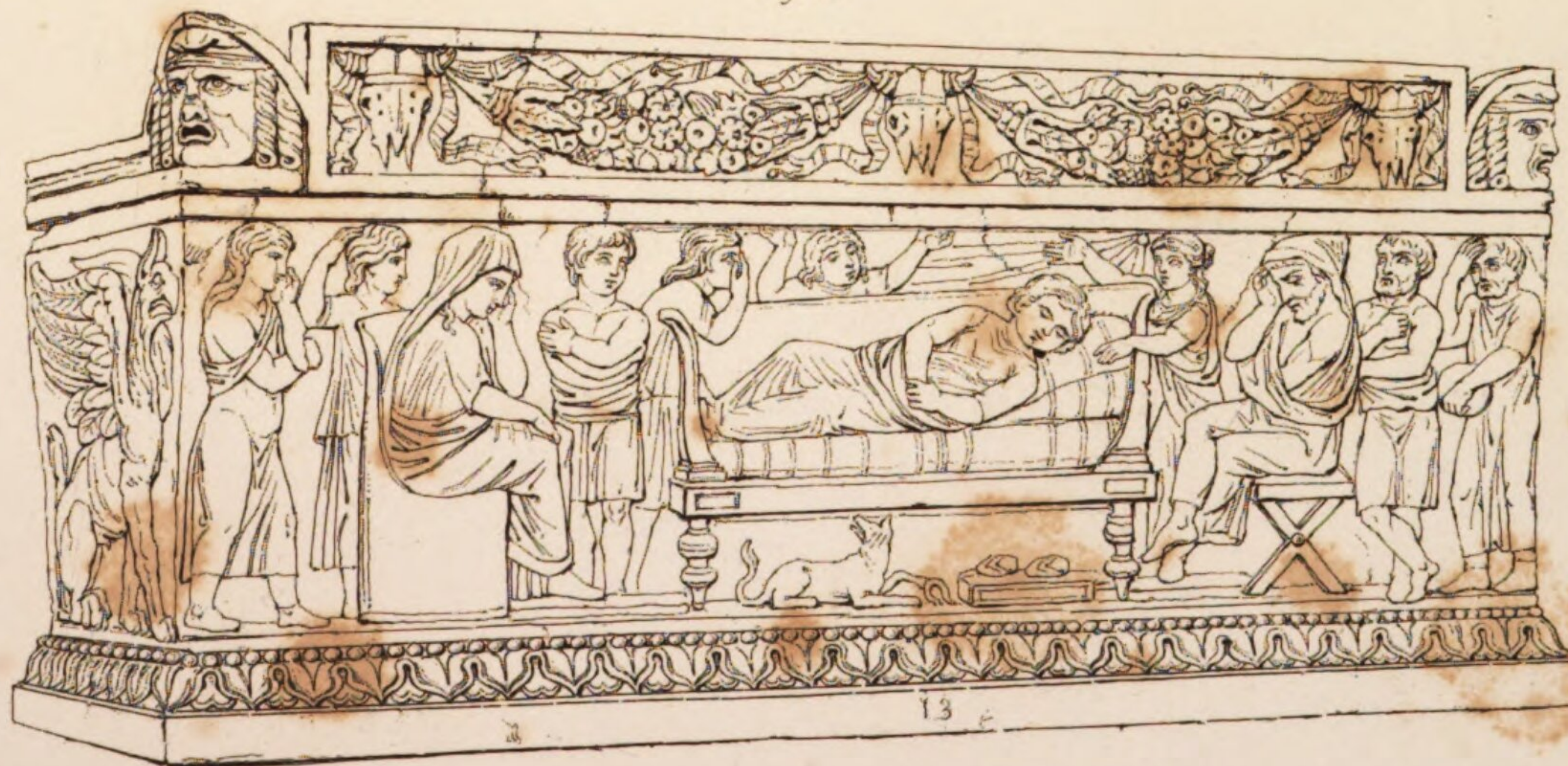
















Fig. 1.



Fig. 2.



Fig. 3.



Fig. 4.

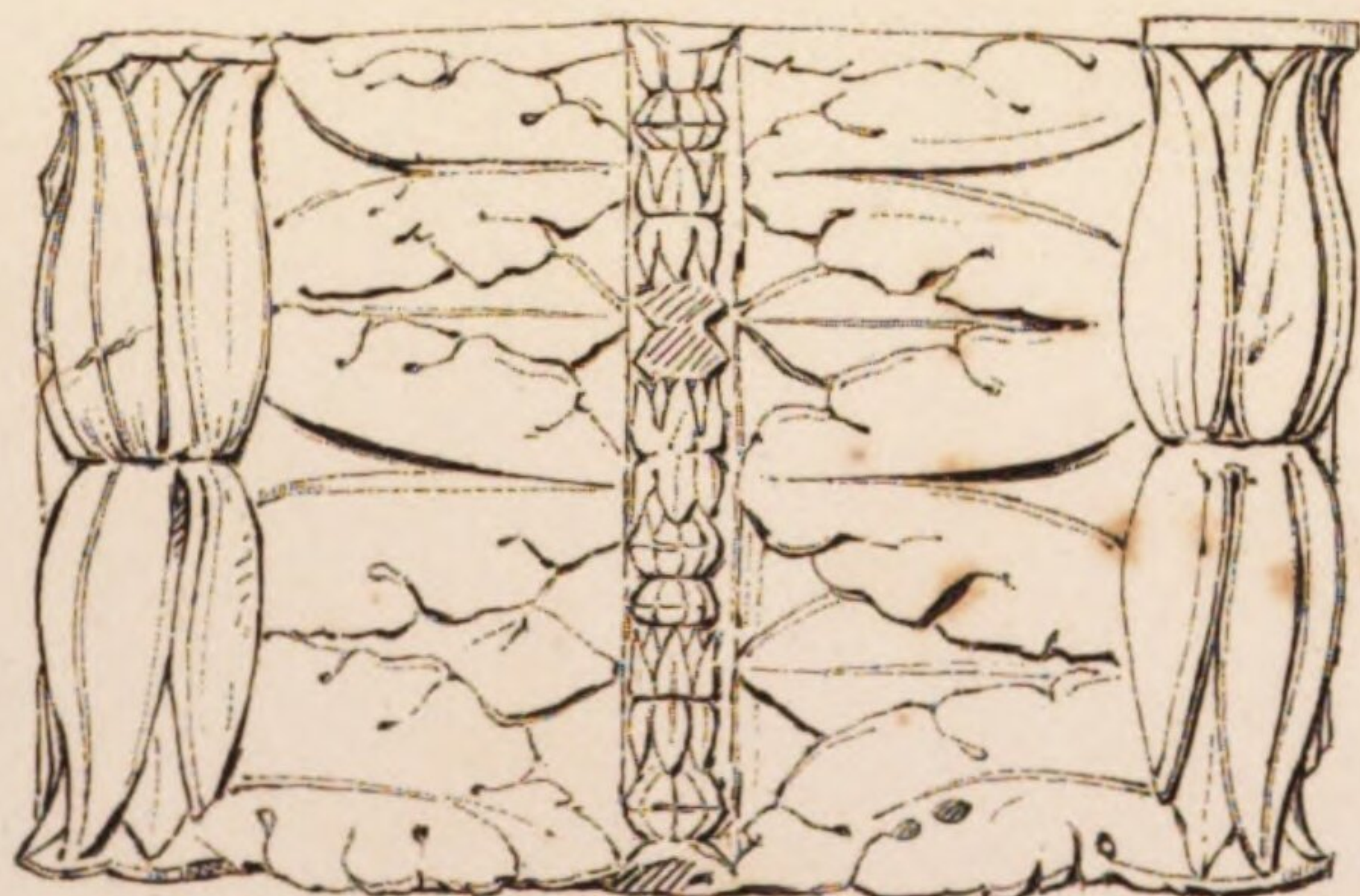








Fig. 2.



Fig. 1.



Fig. 3.



Fig. 5.

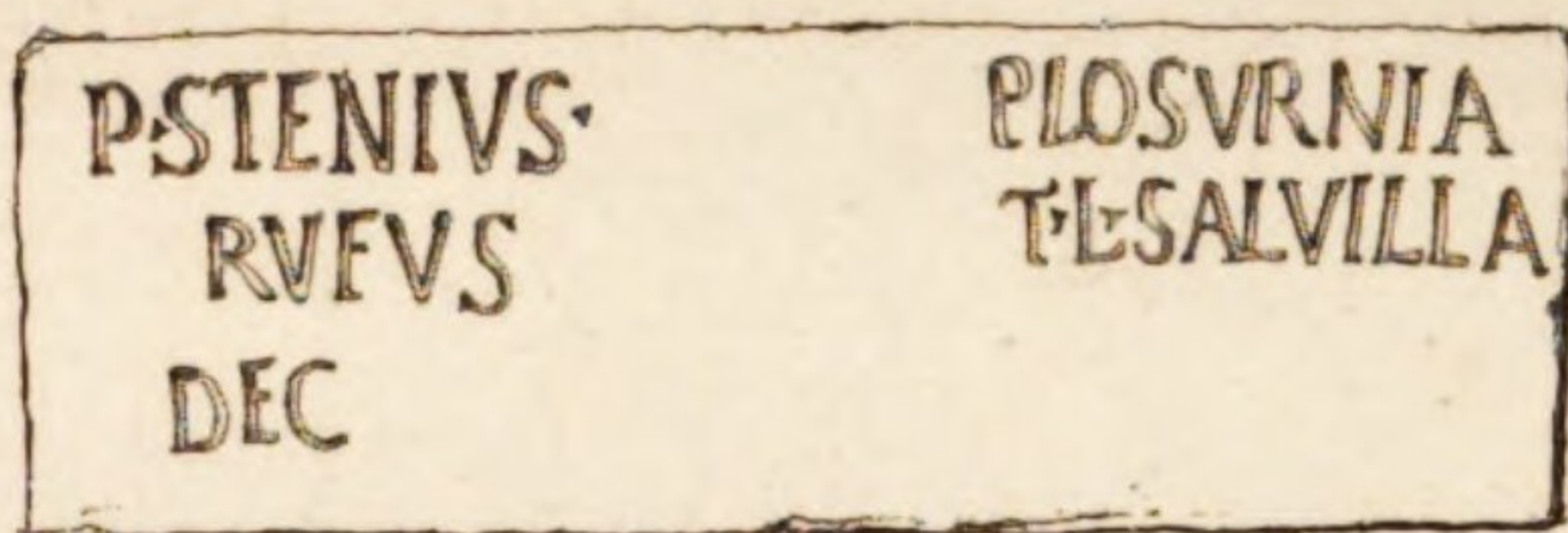


Fig. 4.



Fig. 6.

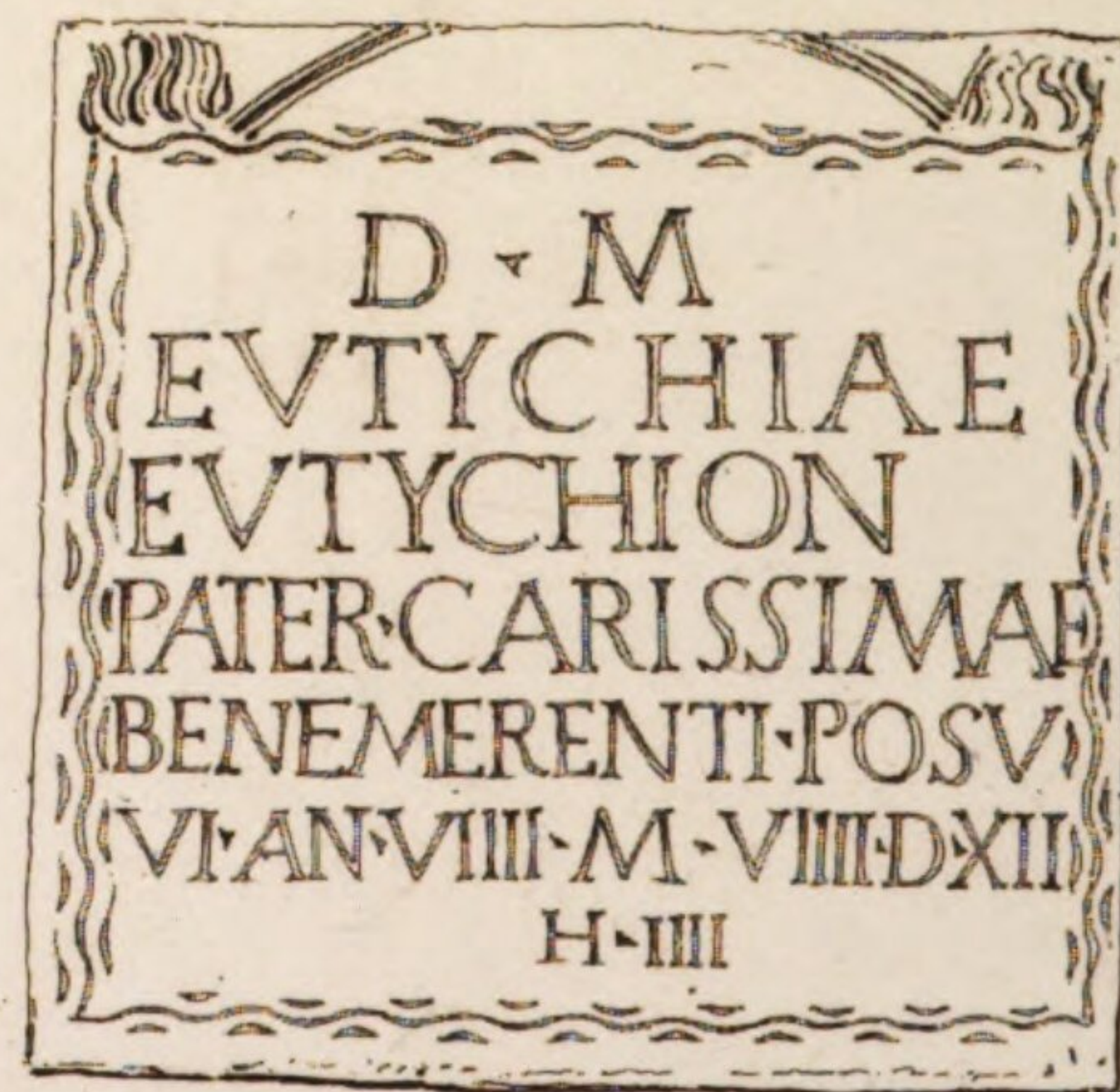








Fig. 1.



Fig. 2.



Fig. 4.



Fig. 3.



Fig. 5.









Fig. 1.



Fig. 4.



Fig. 2.



Fig. 3.



Fig. 5.

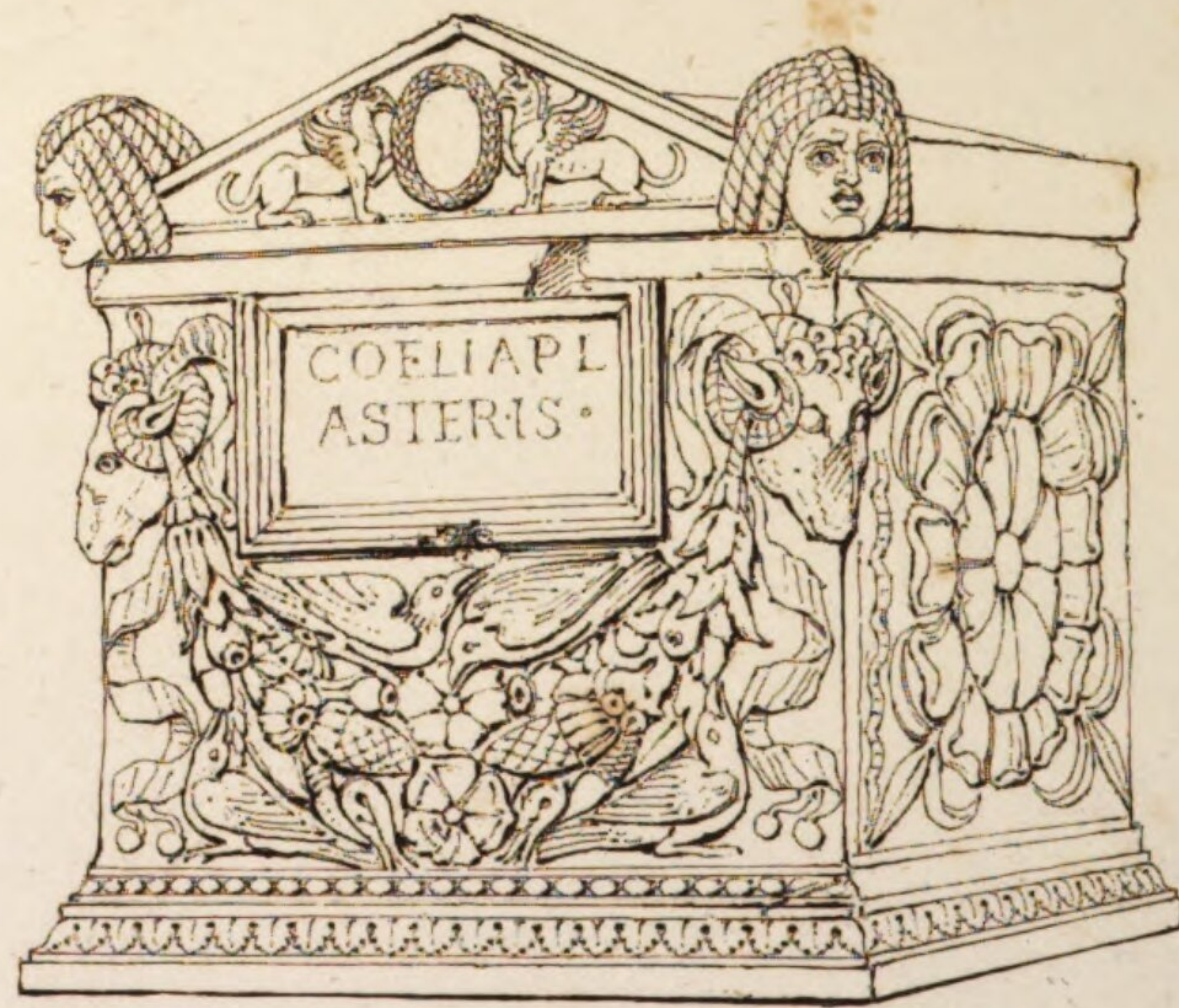








Fig. 1.



Fig. 3.



Fig. 4.



Fig. 2.

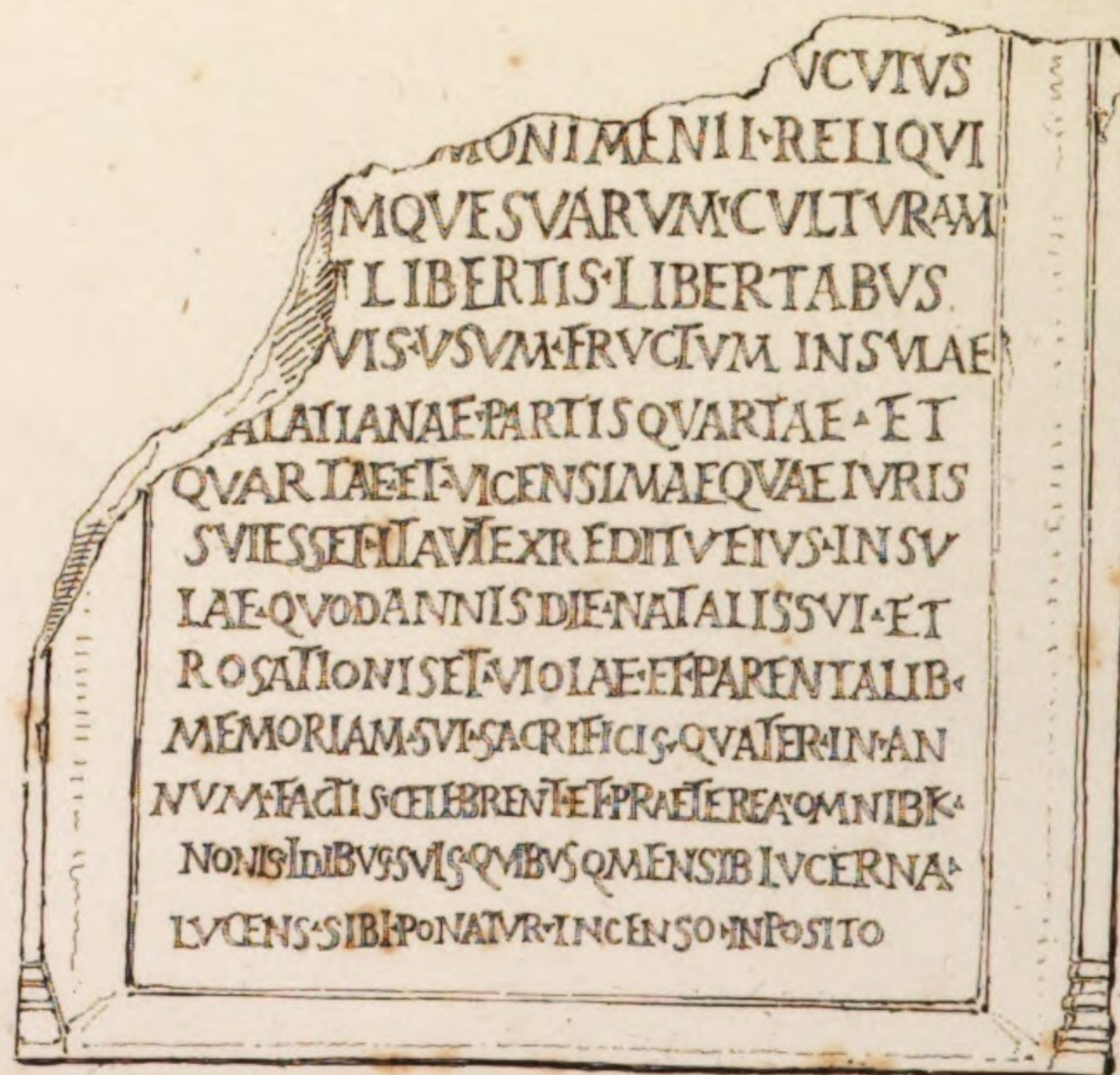








Fig. 3.



Fig. 4.



Fig. 5.



Fig. 1.

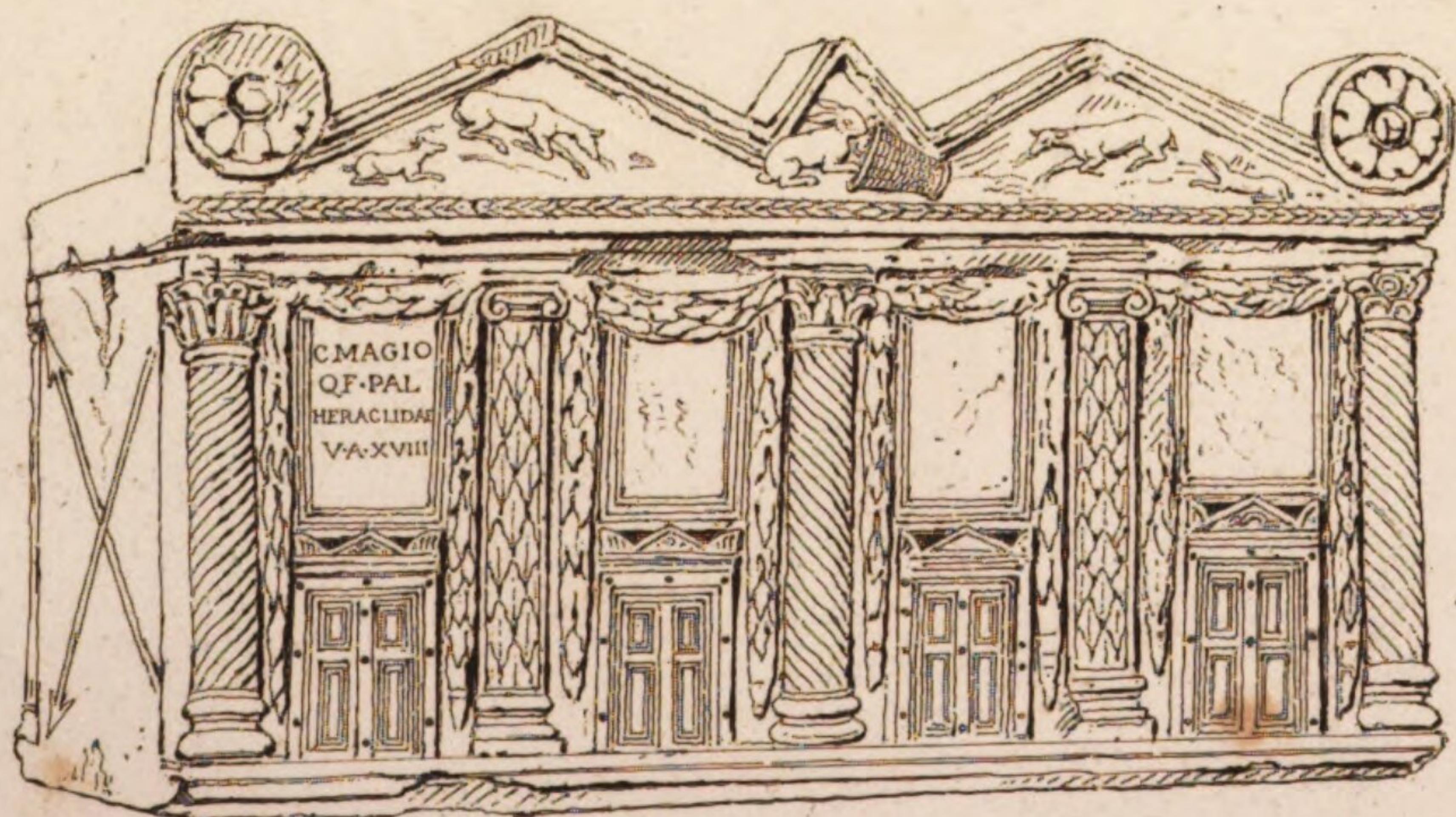


Fig. 2.









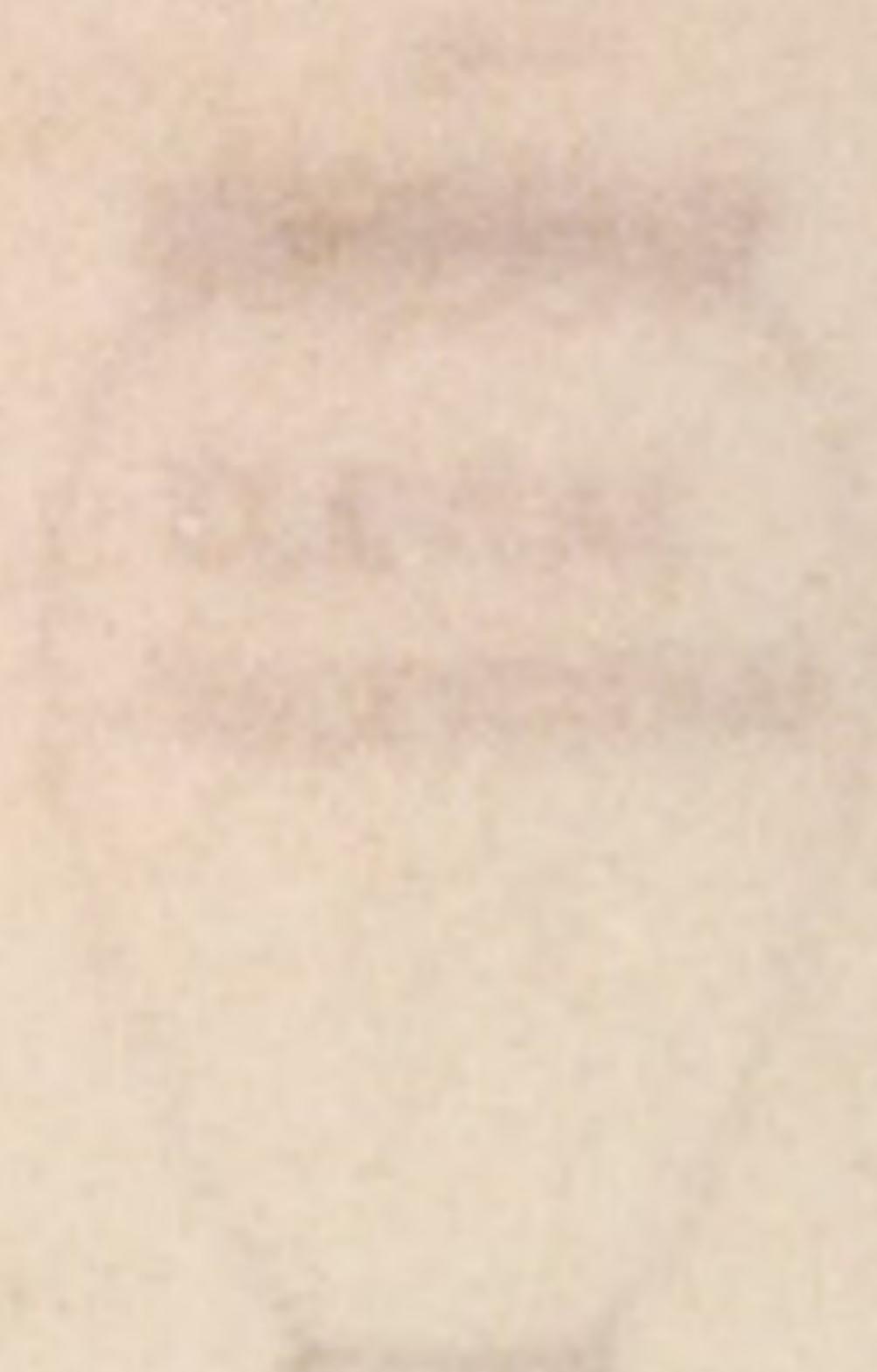
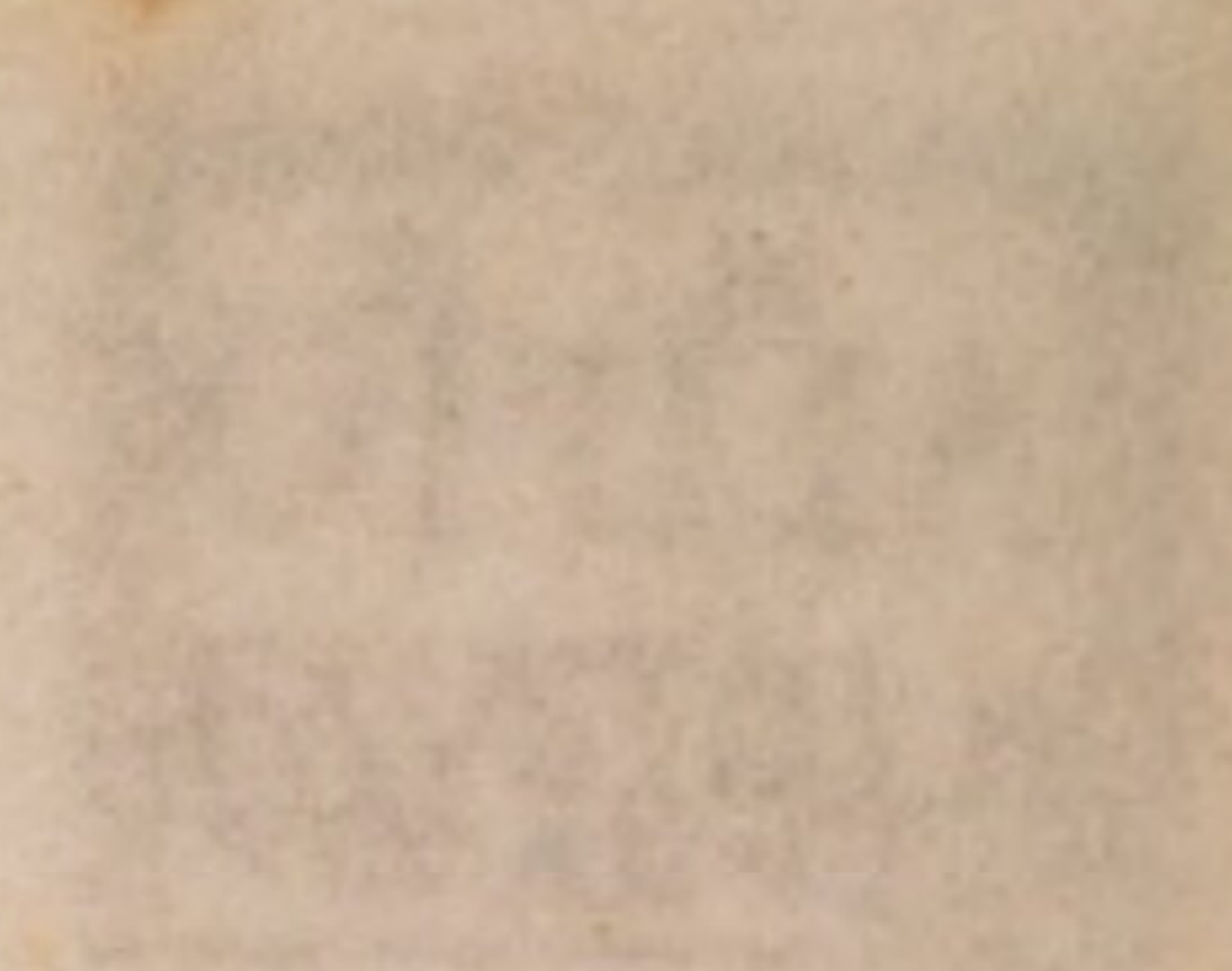








Fig. 1.



Fig. 4.



Fig. 2.



Fig. 3.









Fig. 1.



Fig. 3.



Fig. 2.

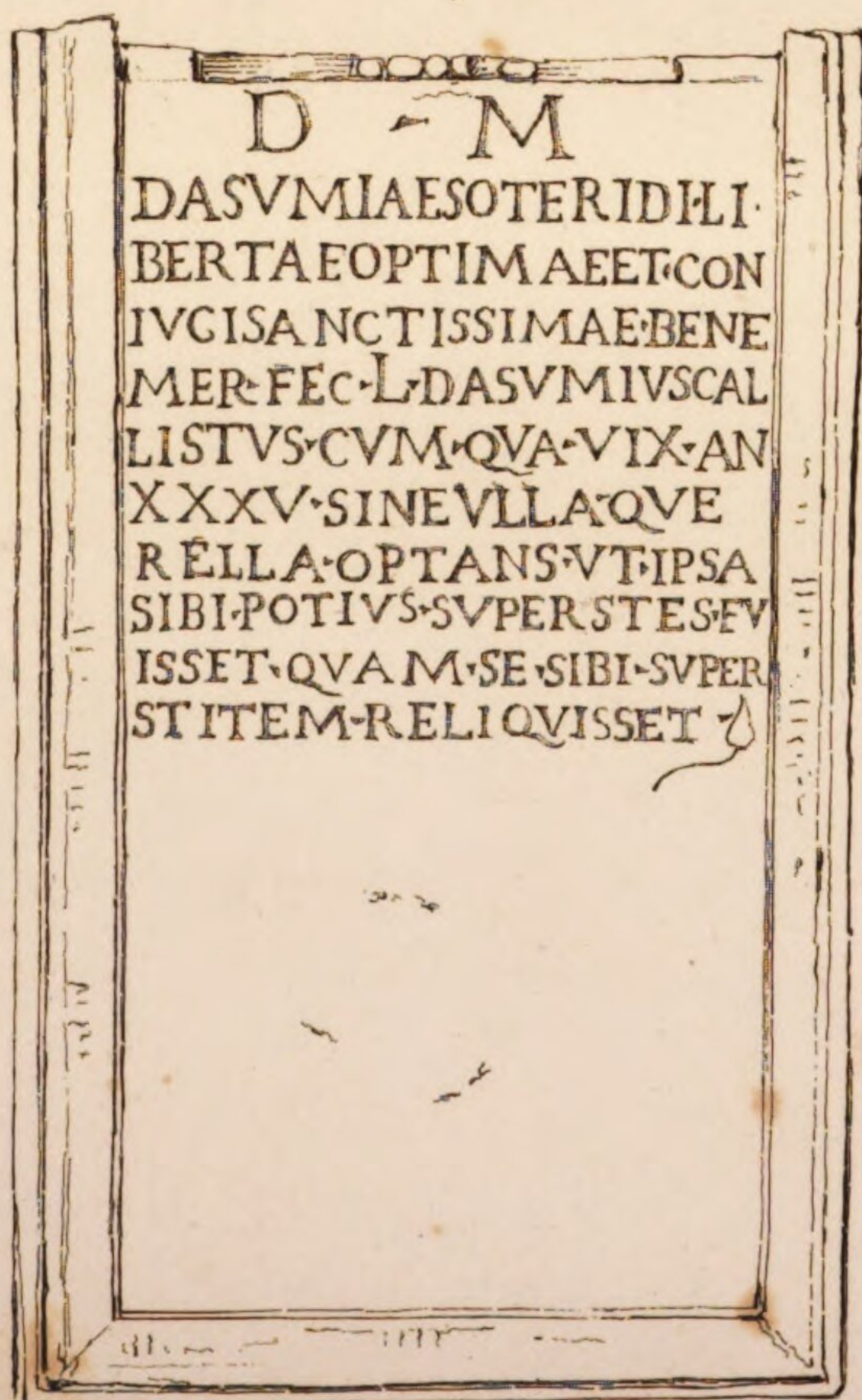


Fig. 4.









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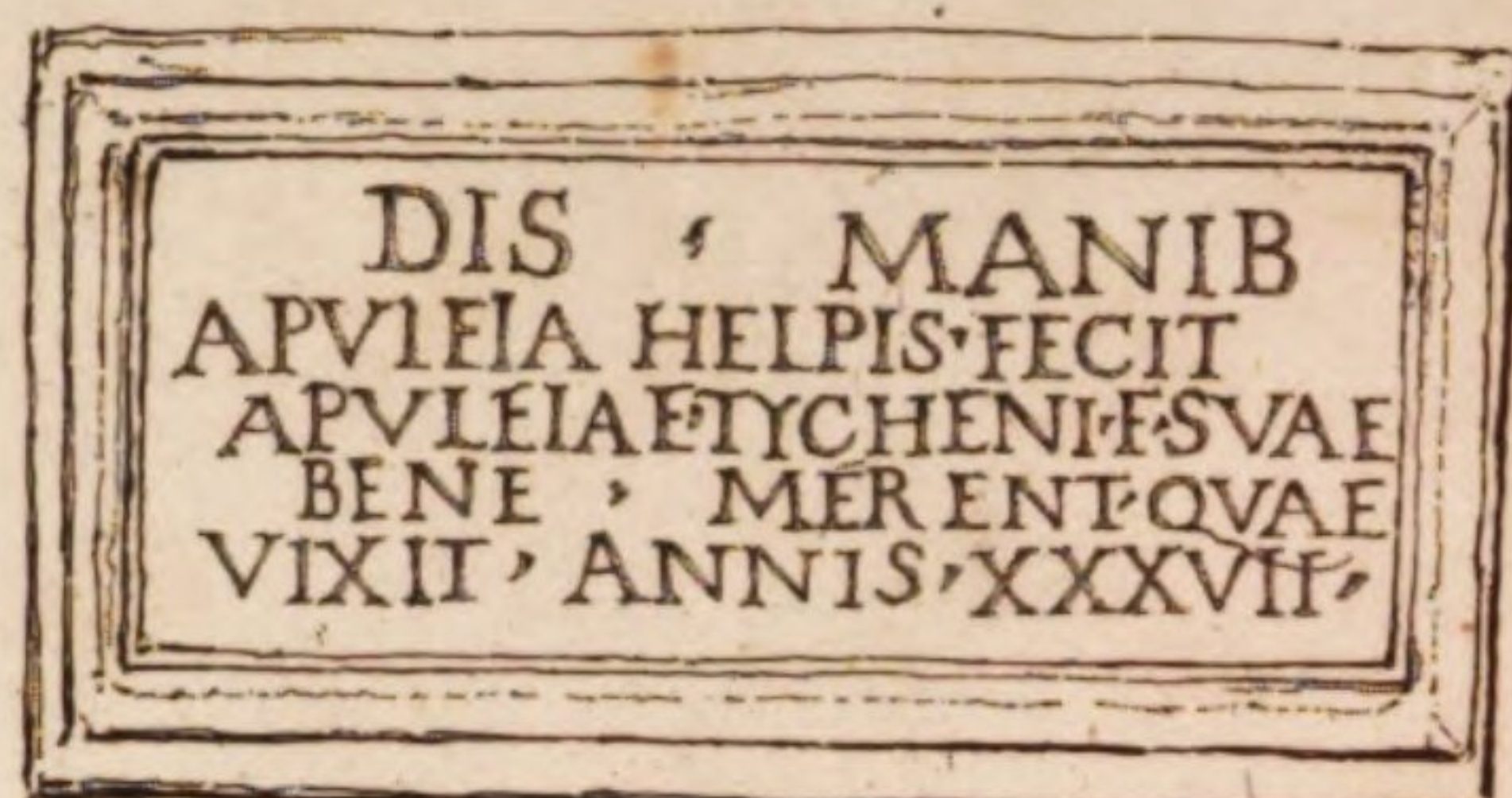


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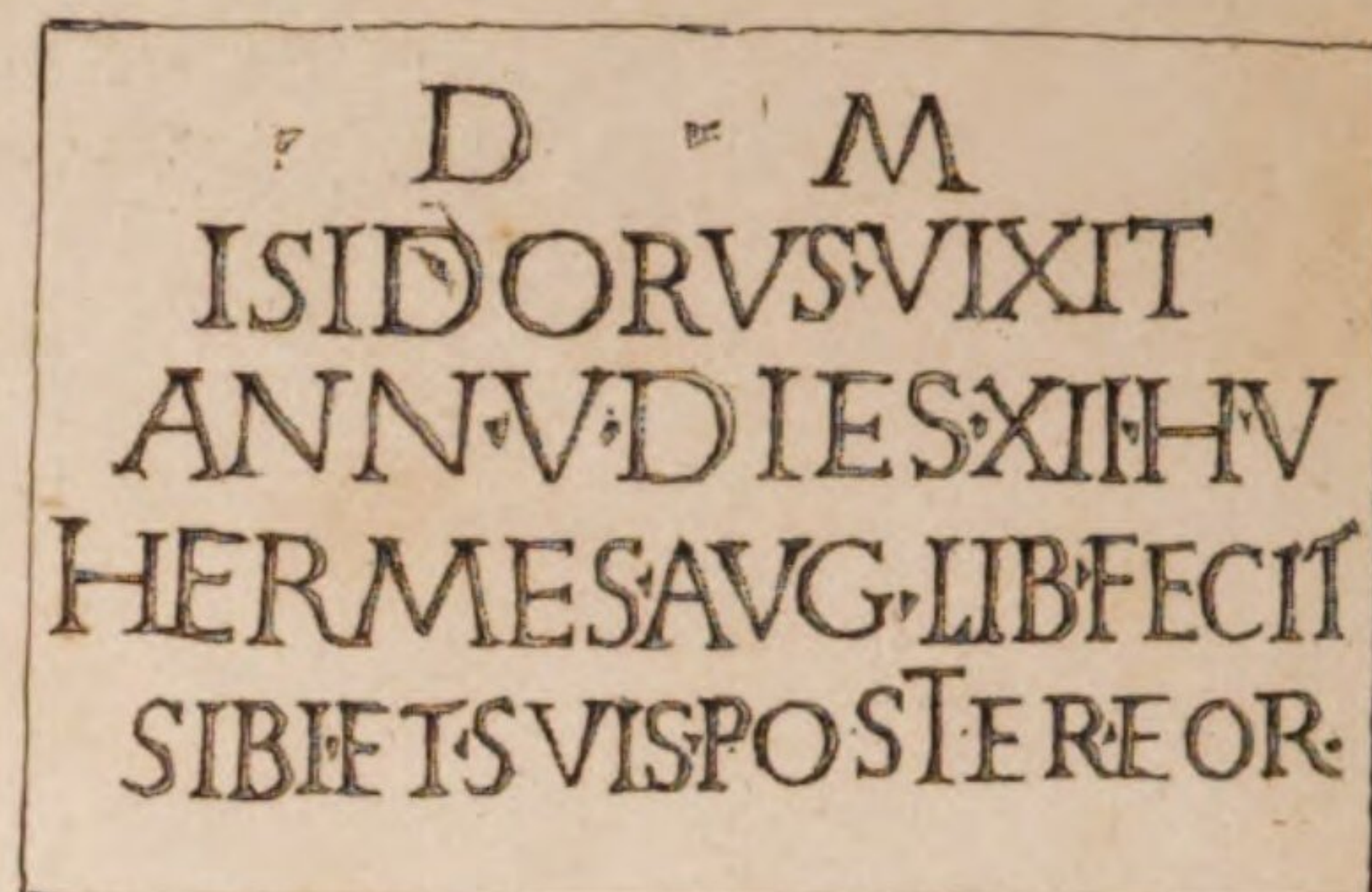


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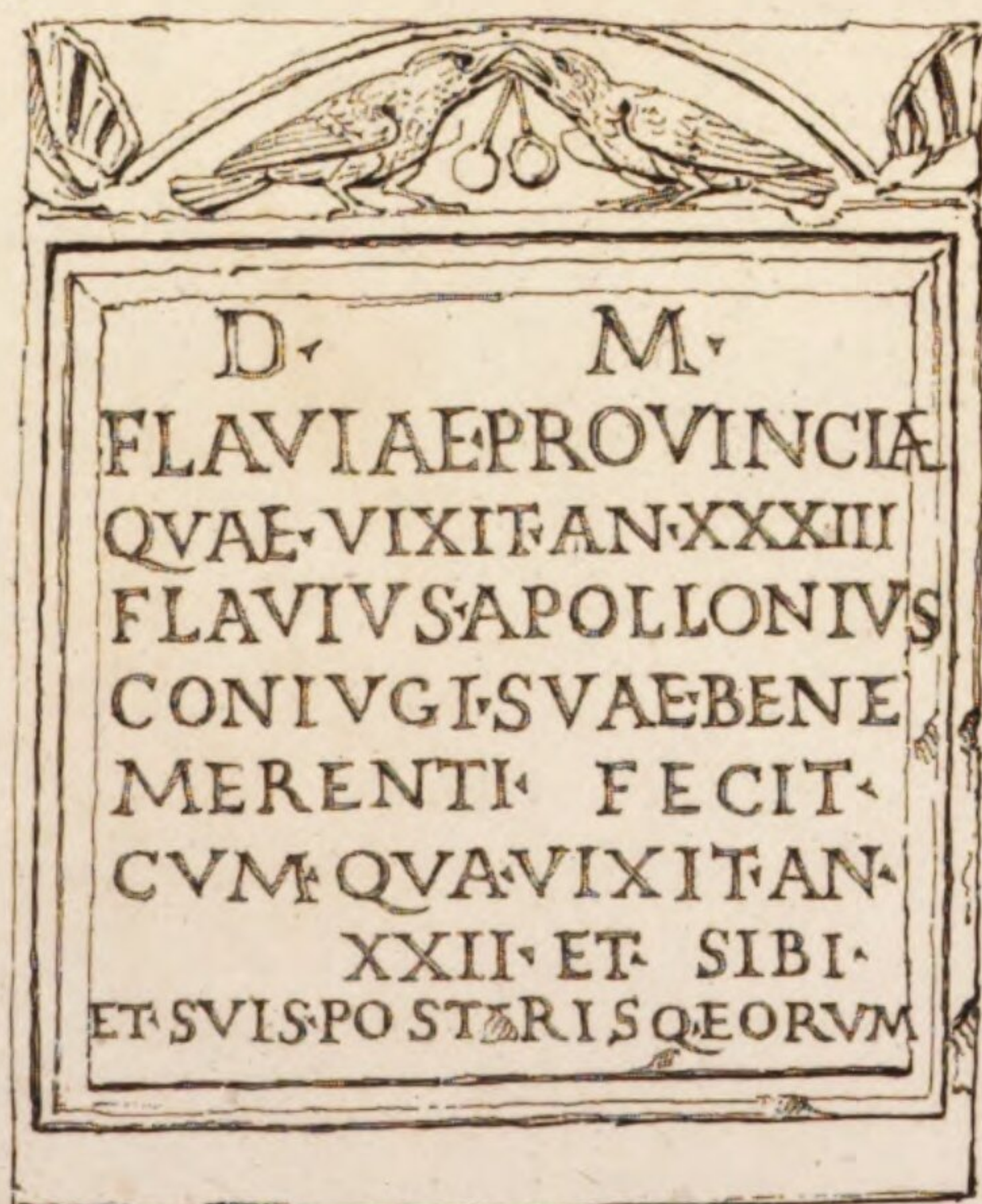


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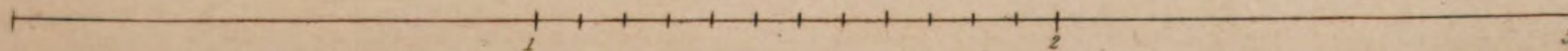




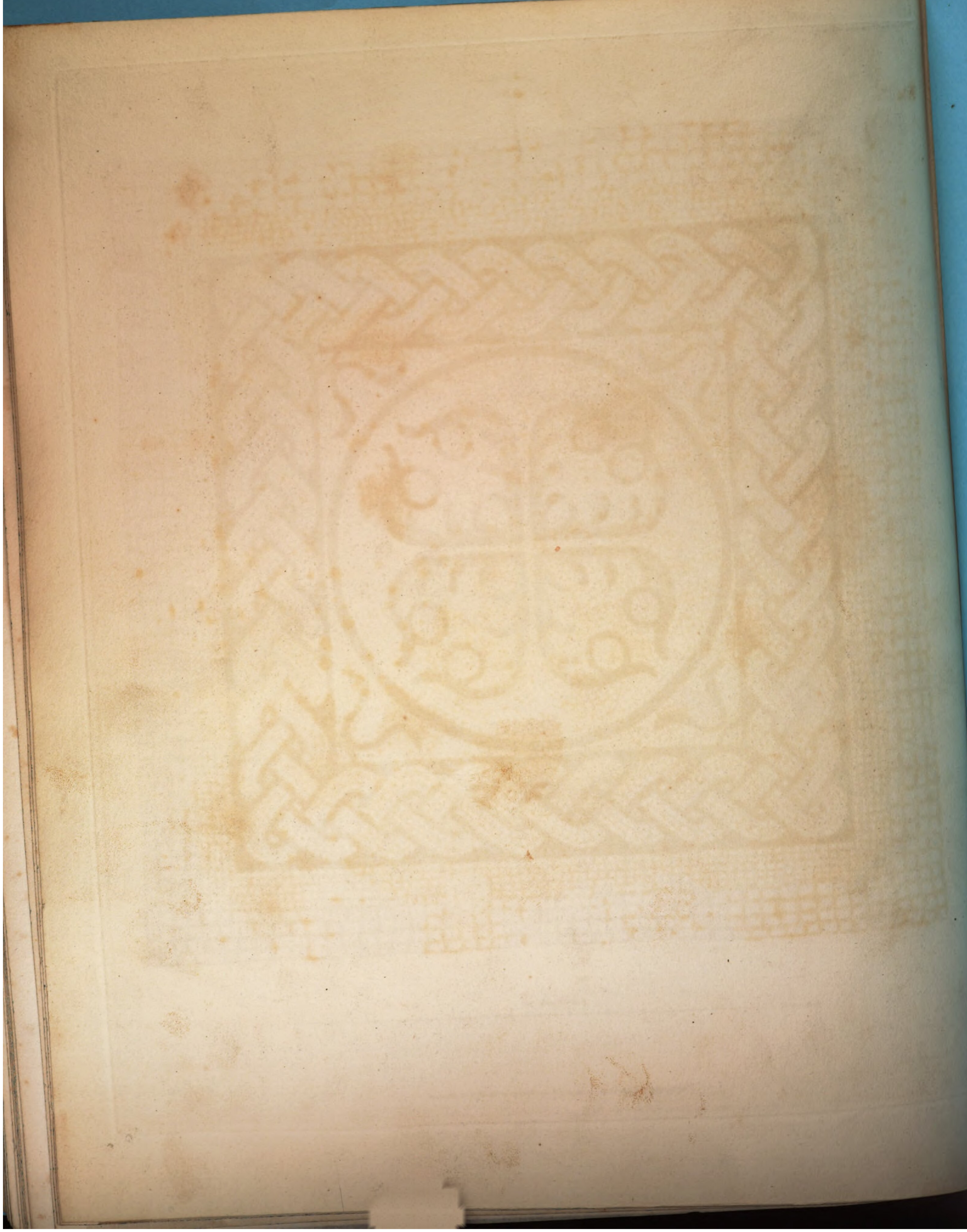




Scale of three feet.













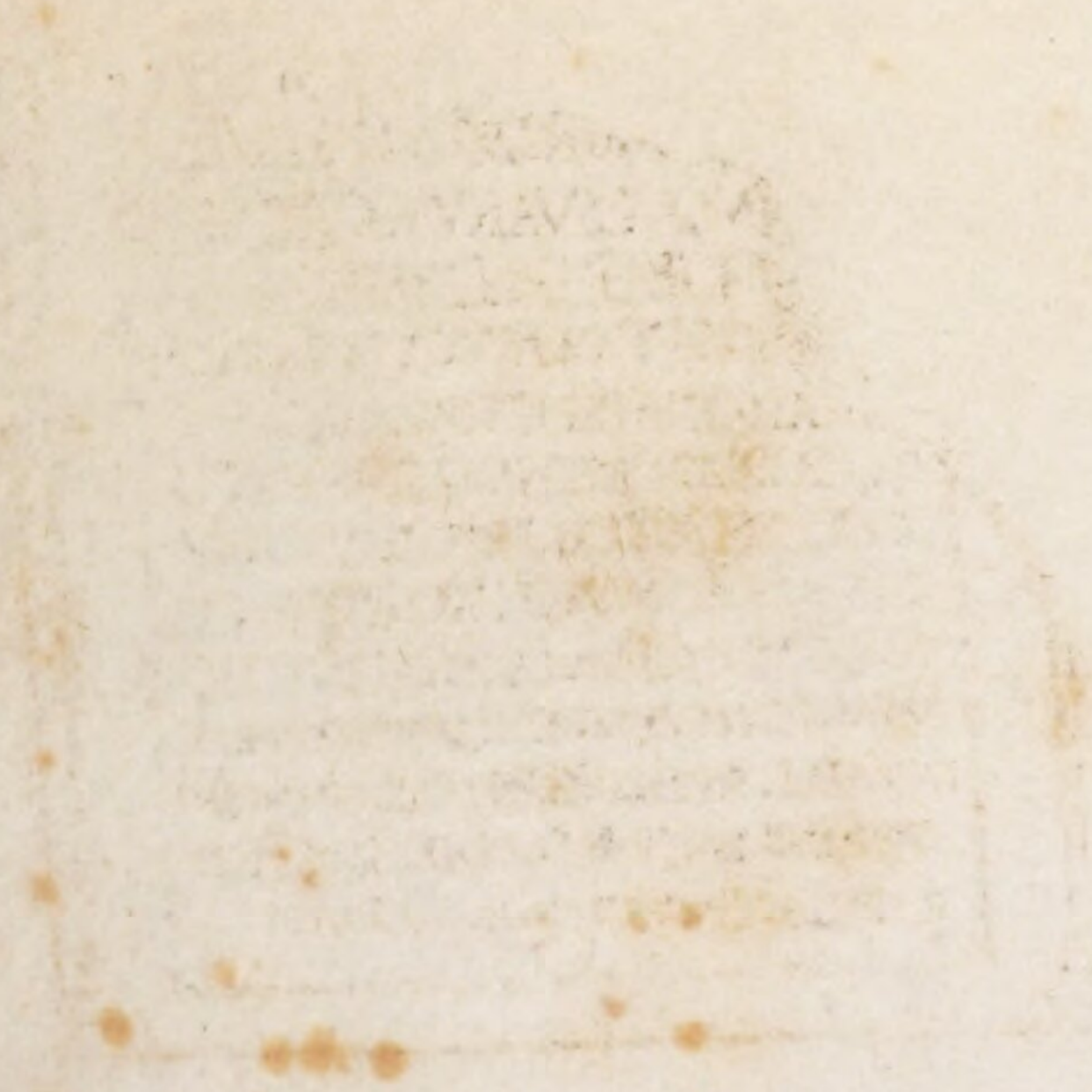




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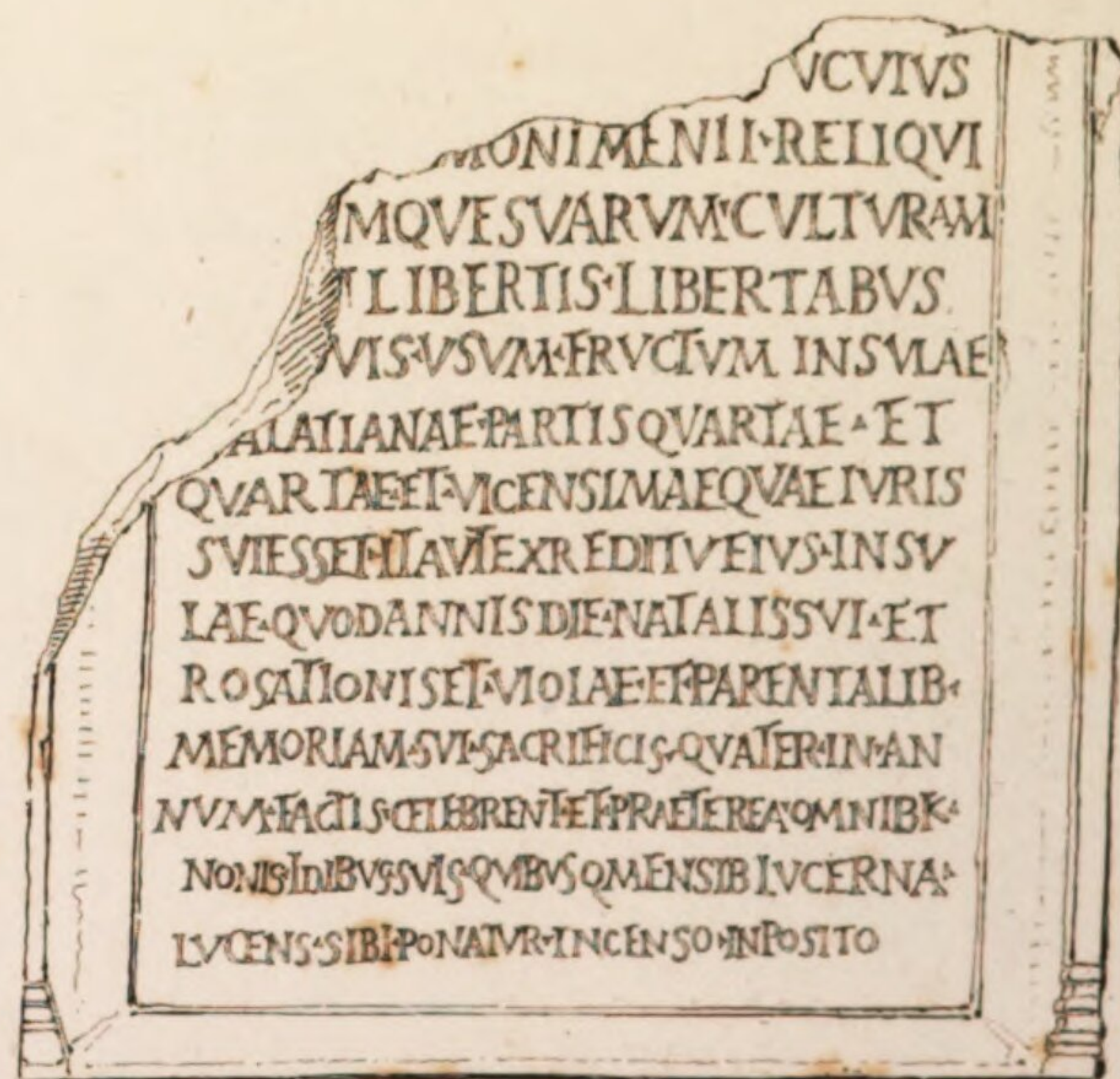
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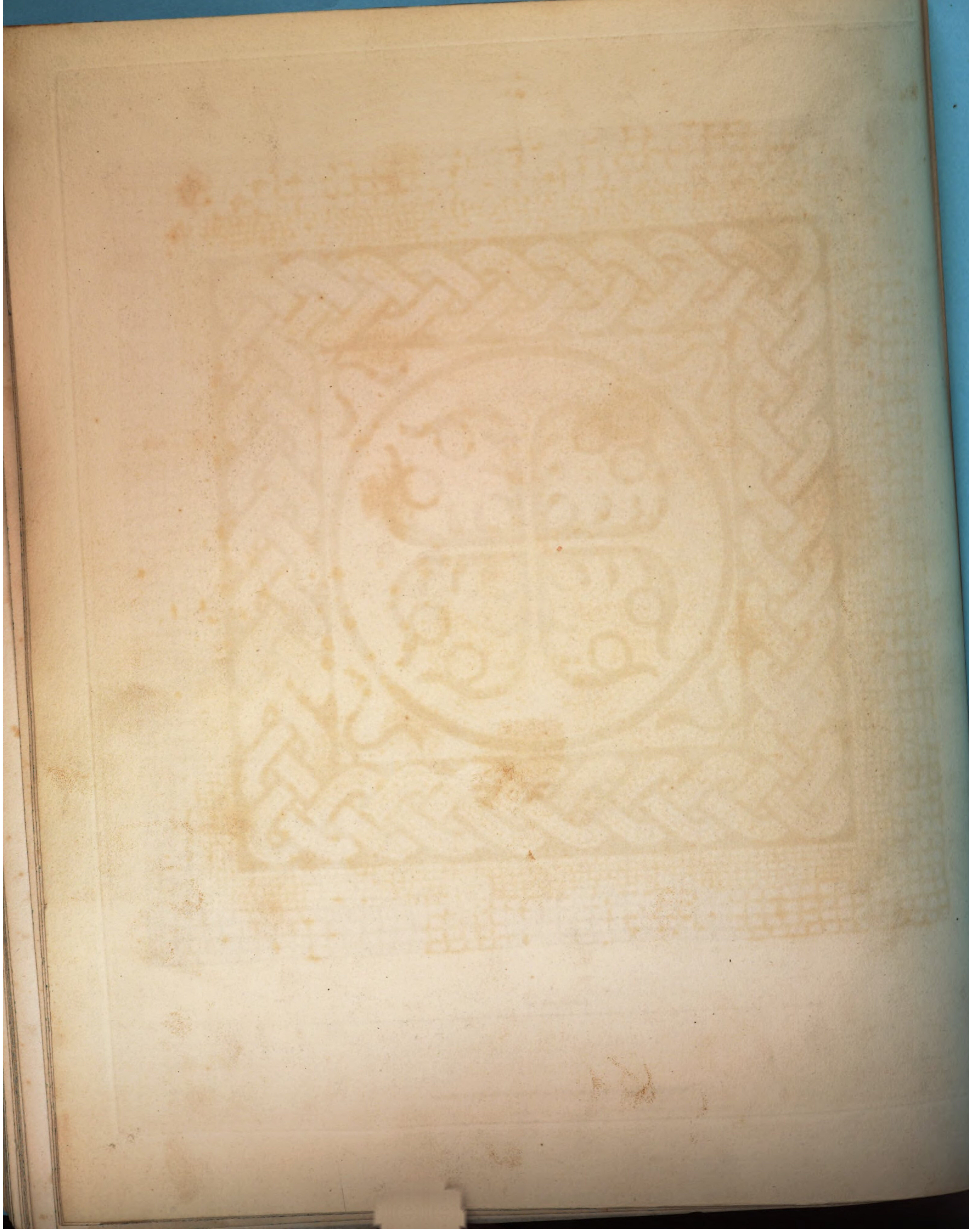
Fig. 4.



Fig. 2.









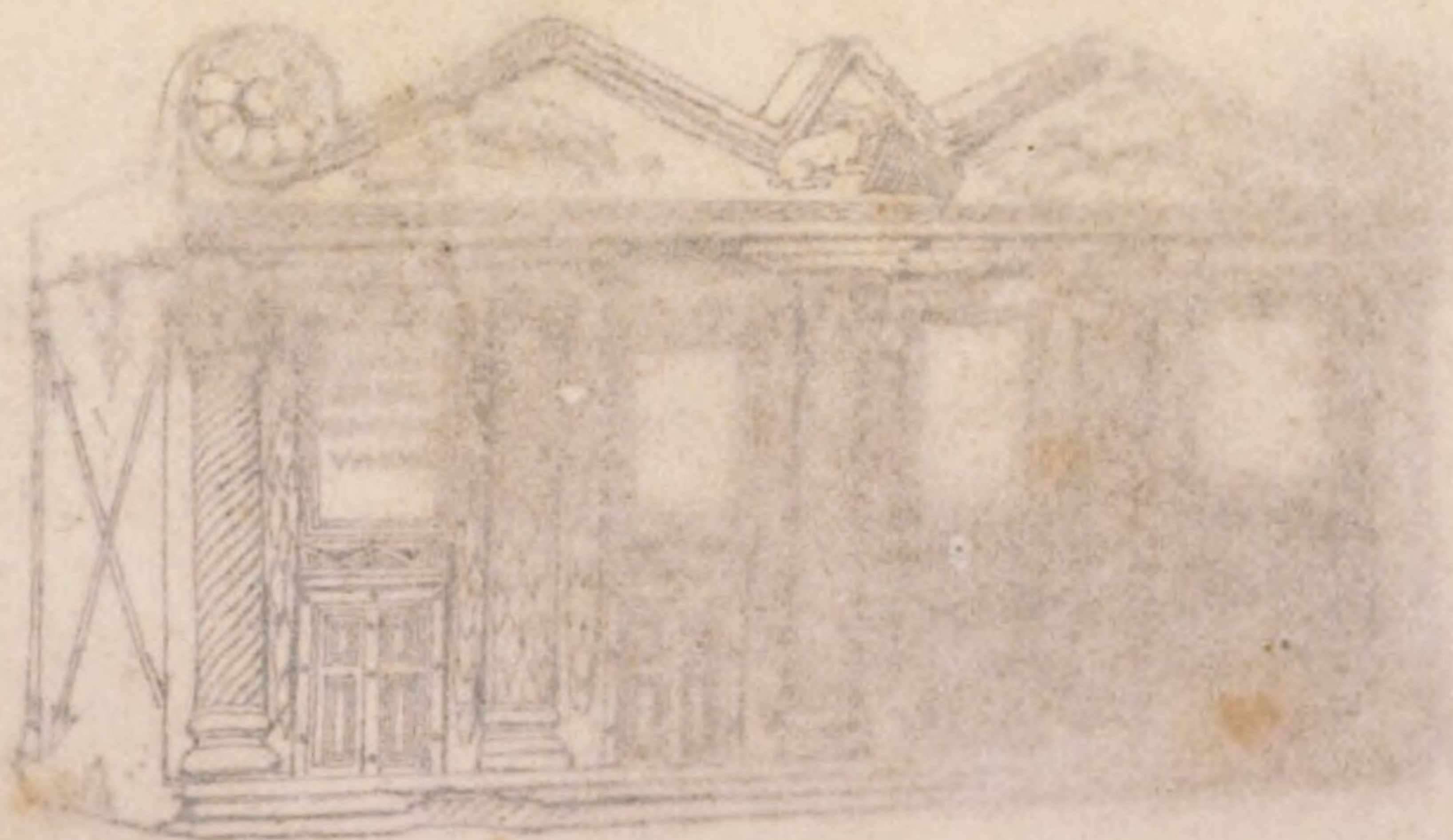








Fig. 3.



Fig. 4.



Fig. 5.



Fig. 1.

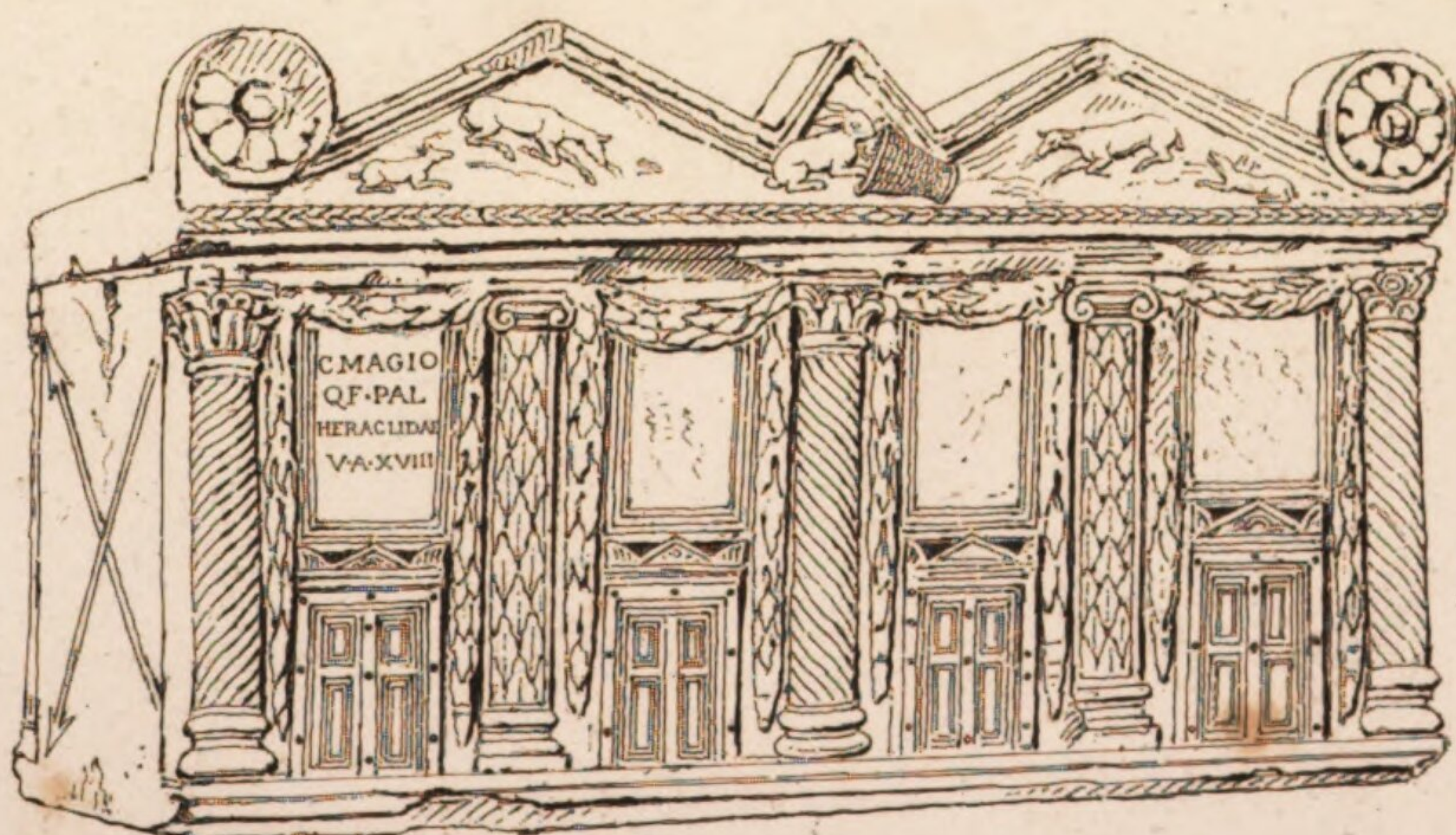


Fig. 2.











Fig. 1.



Fig. 2.









Fig. 1.



Fig. 4.



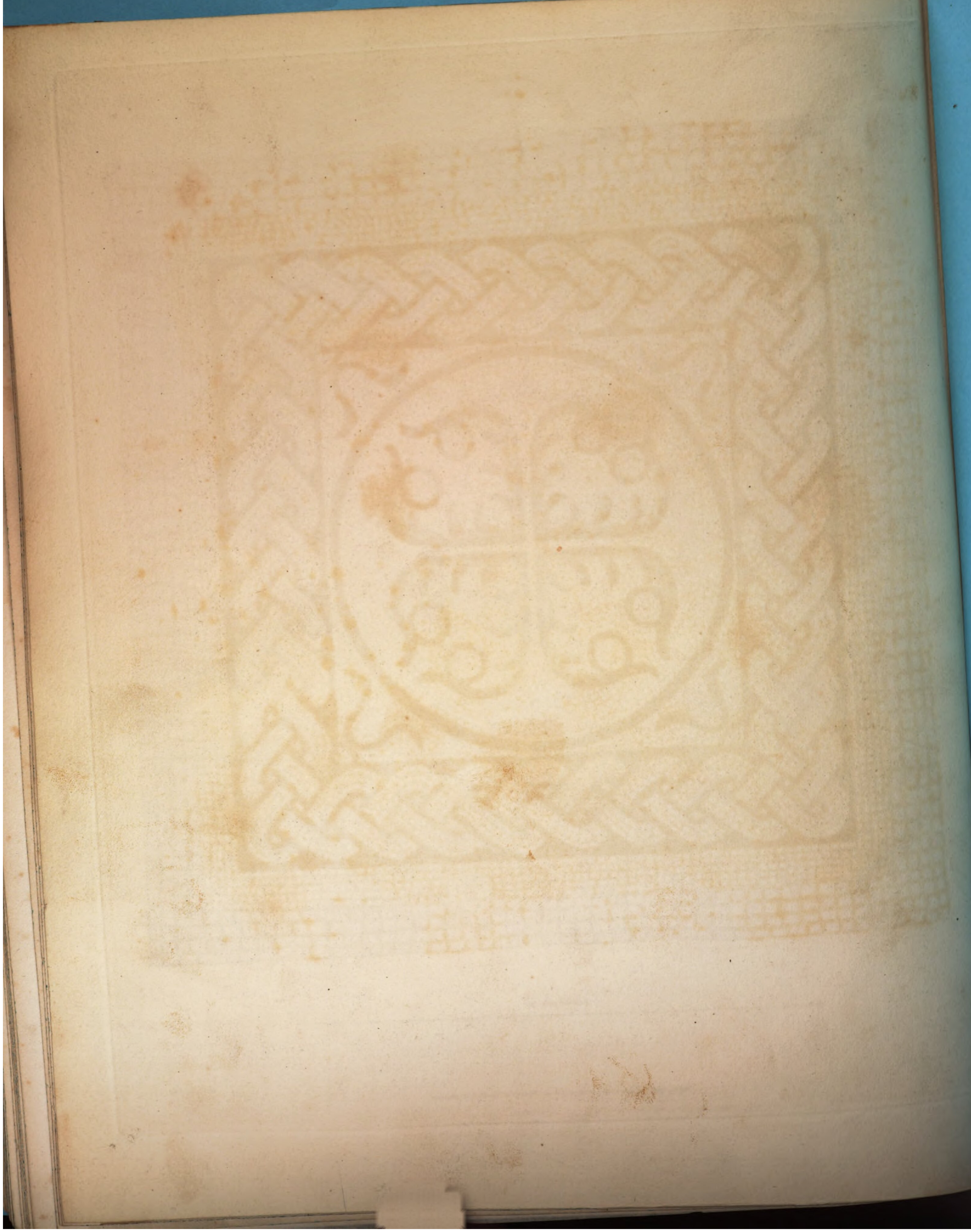
Fig. 2.



Fig. 3.









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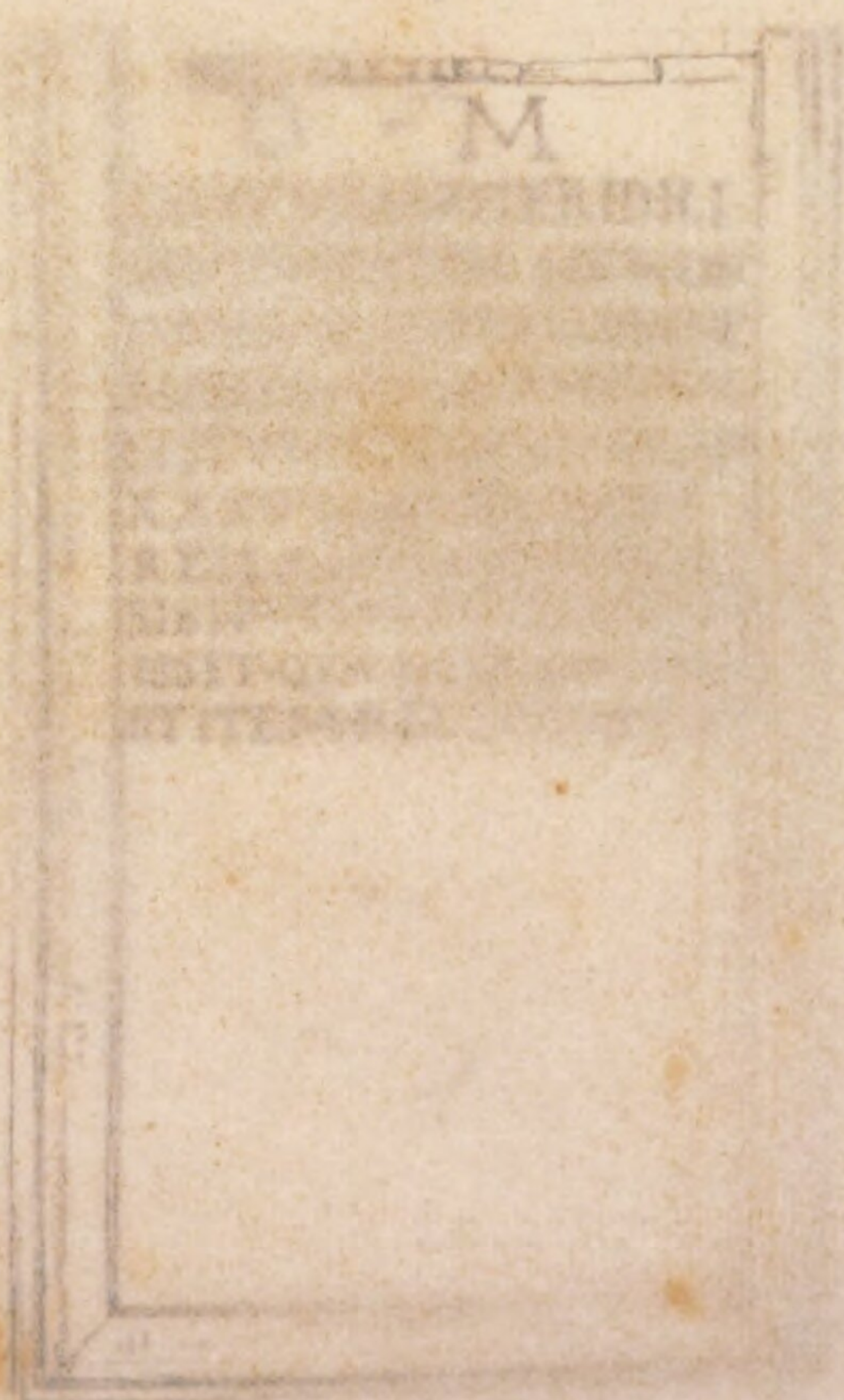








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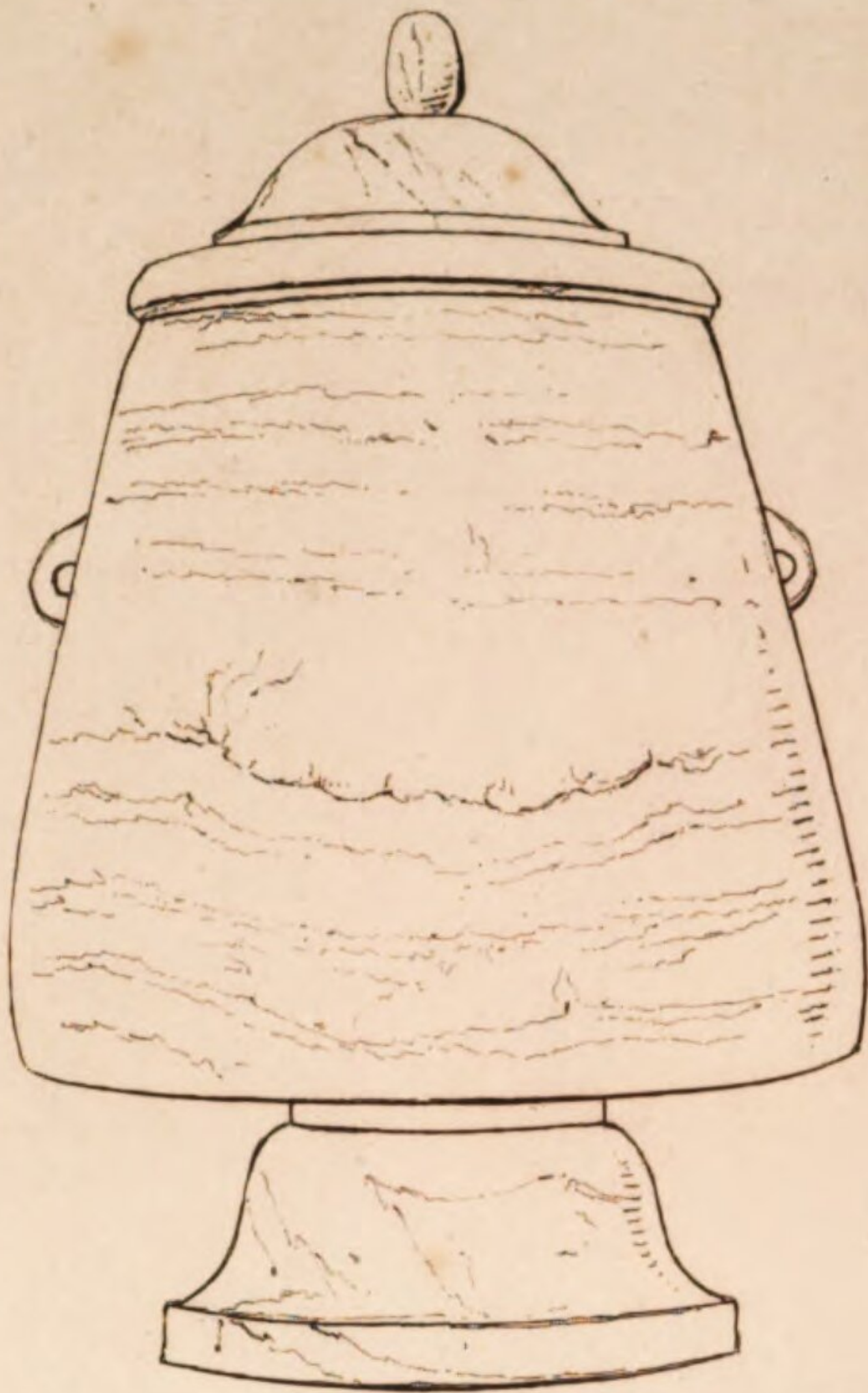


Fig. 3.



Fig. 2.

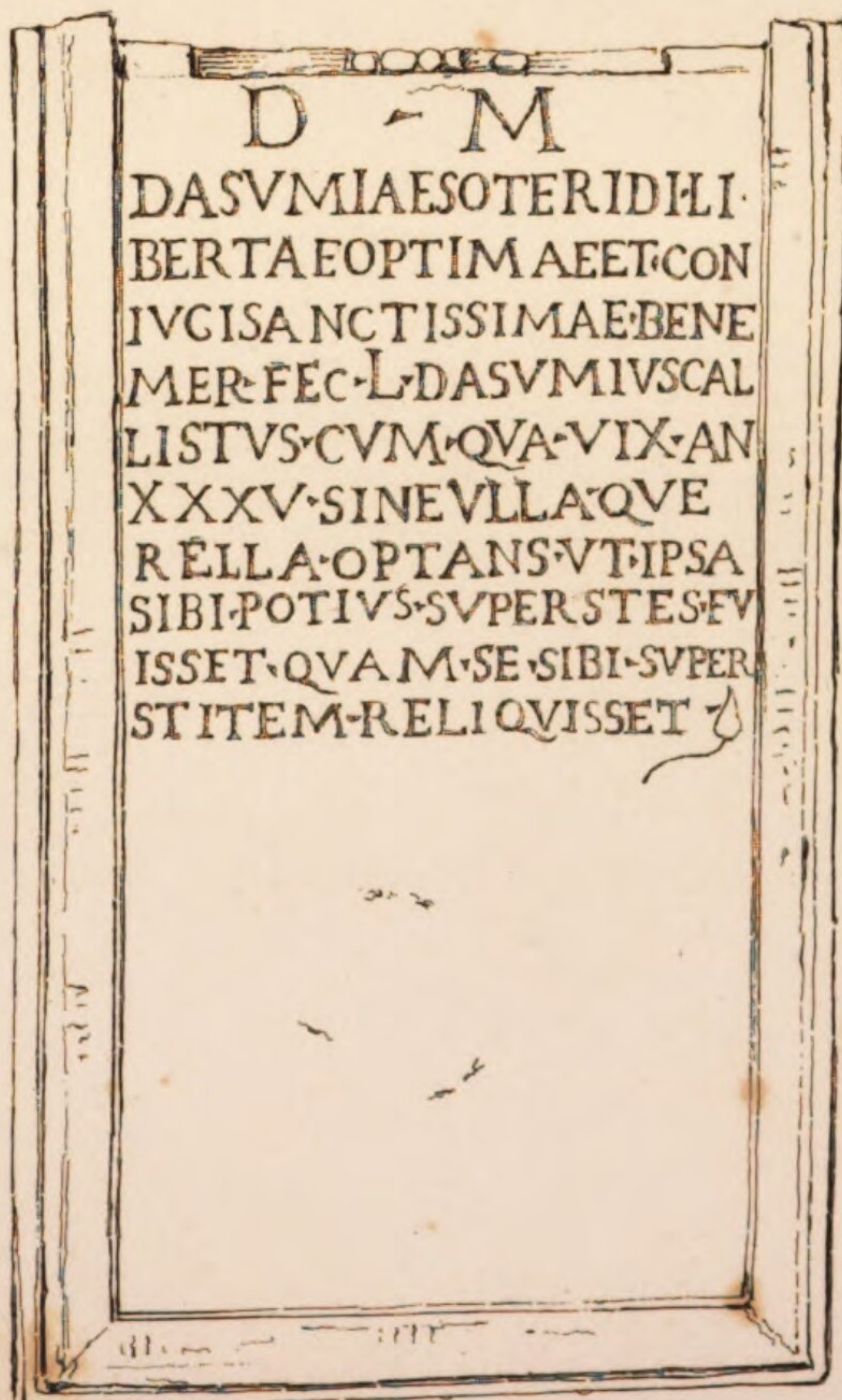


Fig. 4.

















Fig. 1.

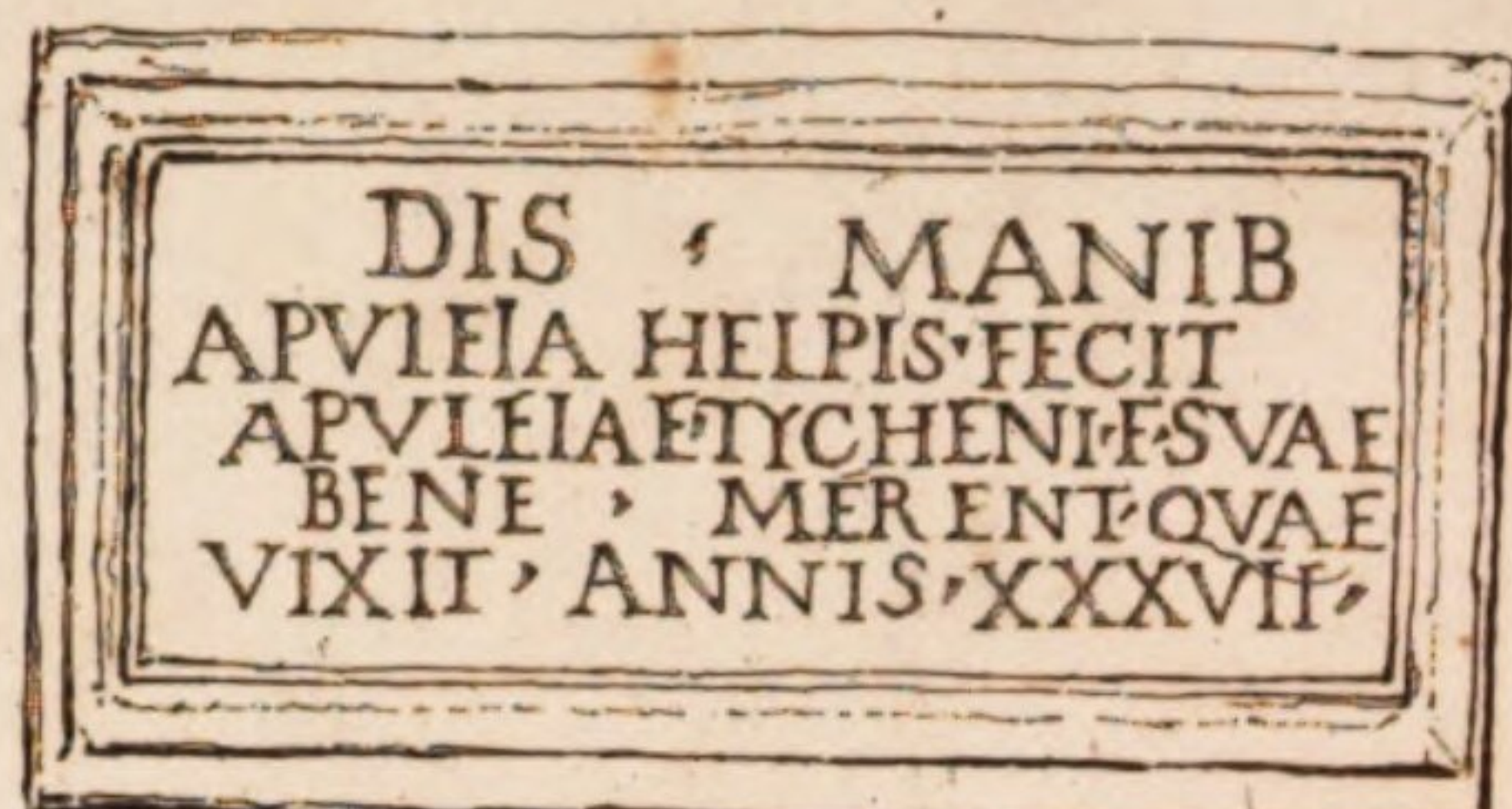


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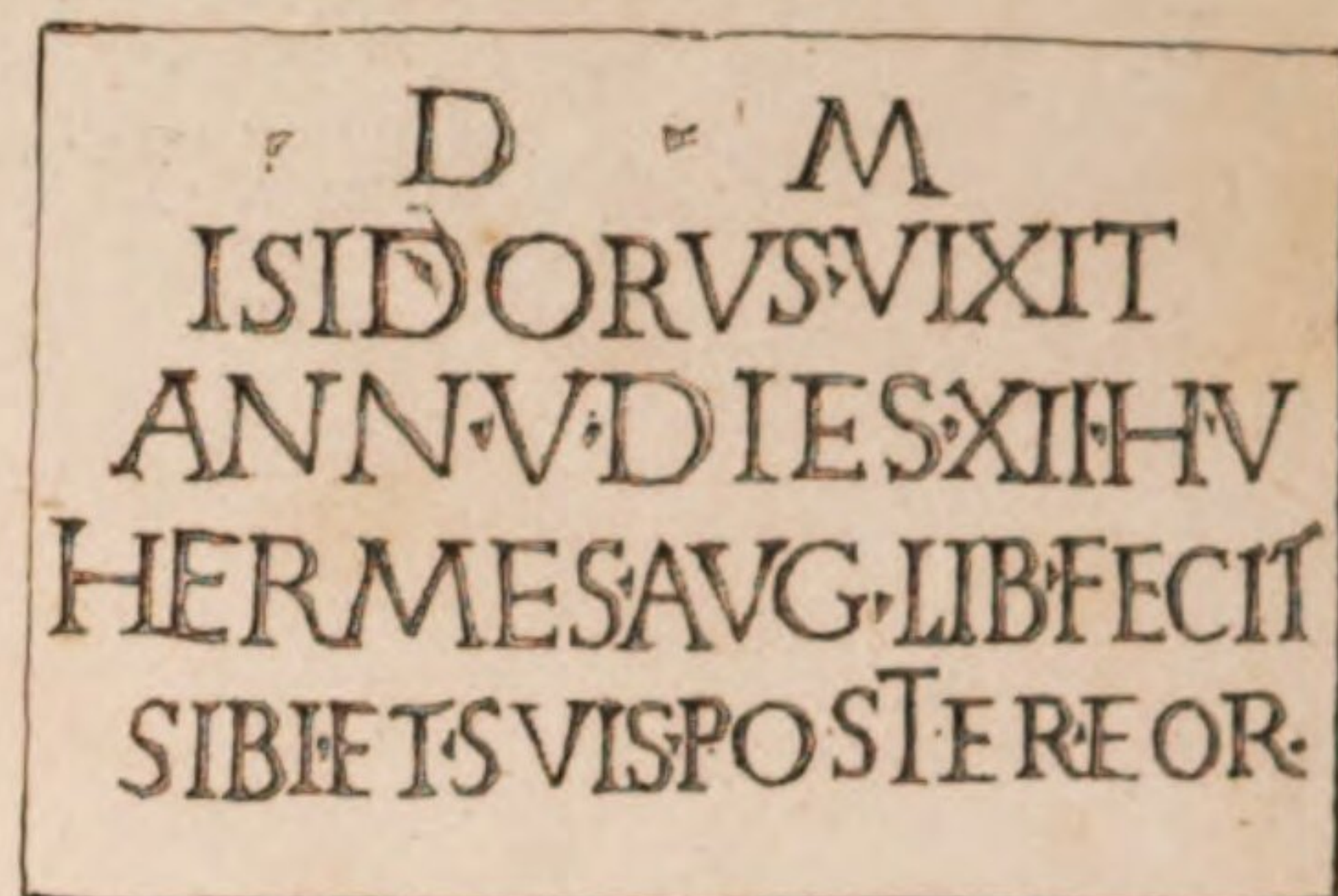


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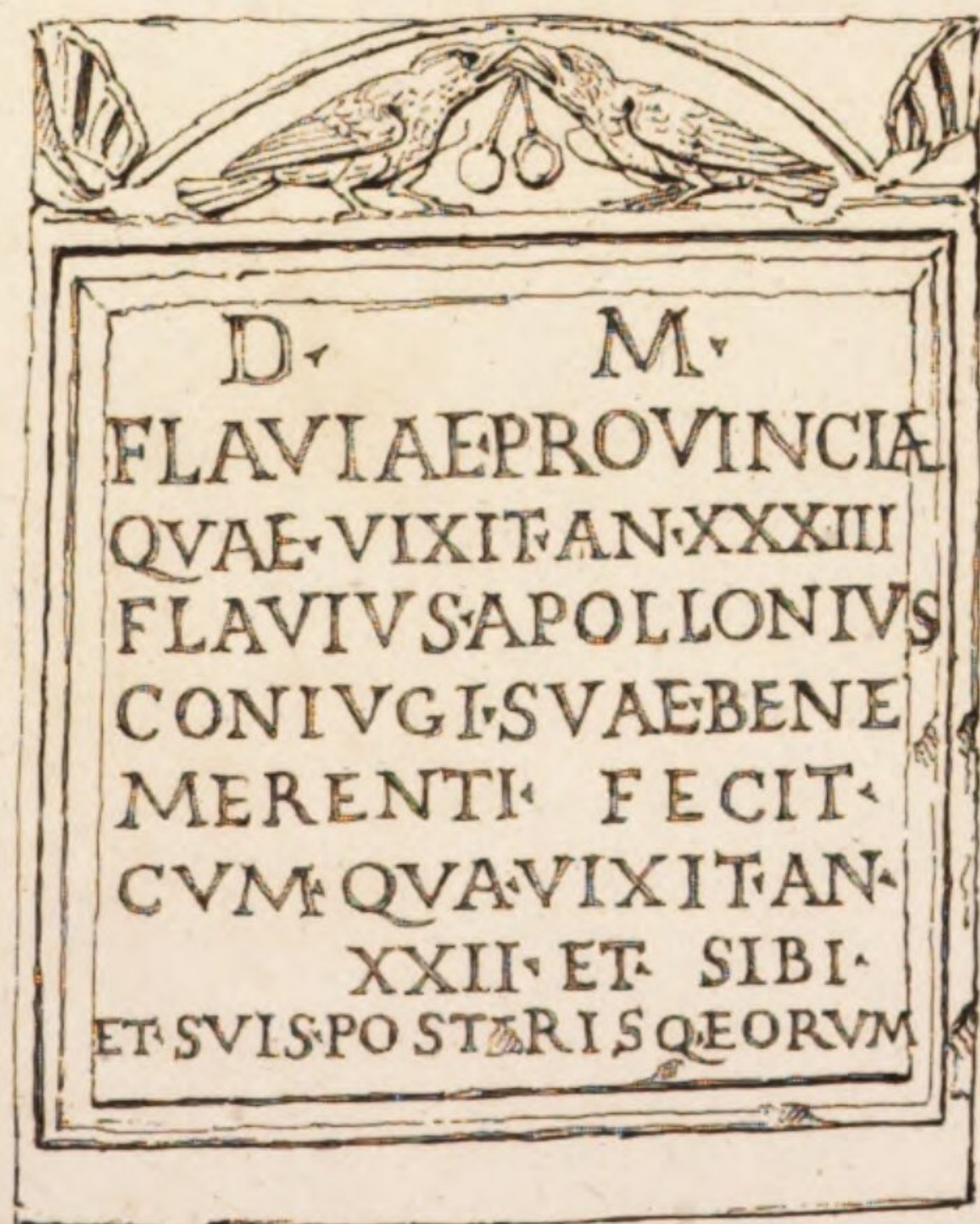


Fig. 3.











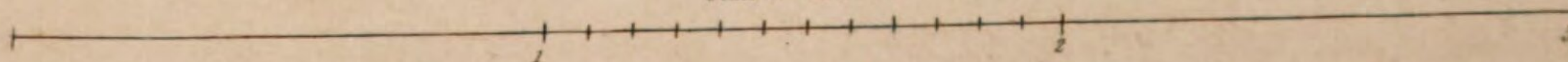




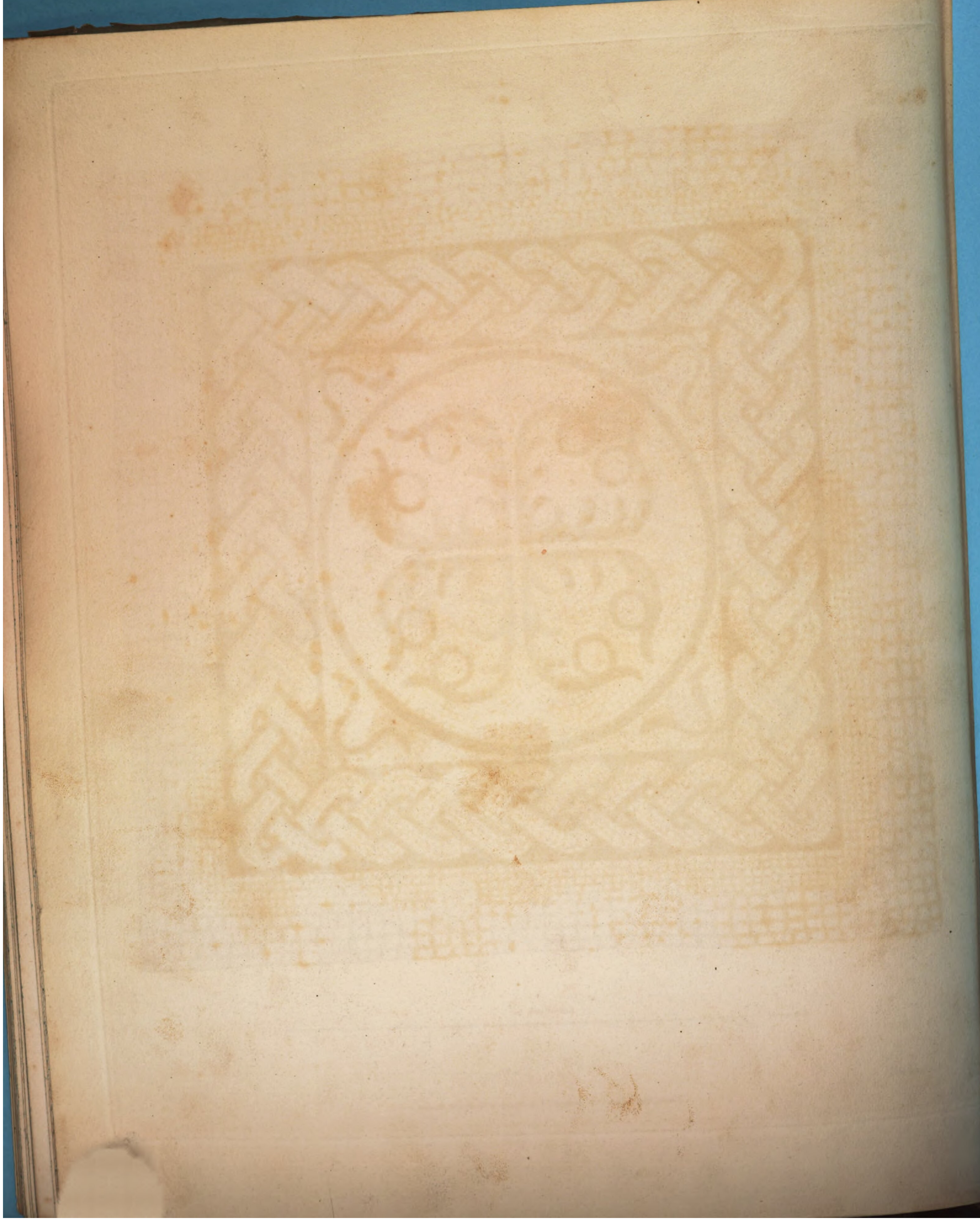




Scale of three feet.









Combe, Taylor,

A description of the collection of ancient marbles in the British Museum  
with engravings

Bd.: 5

London 1826

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